

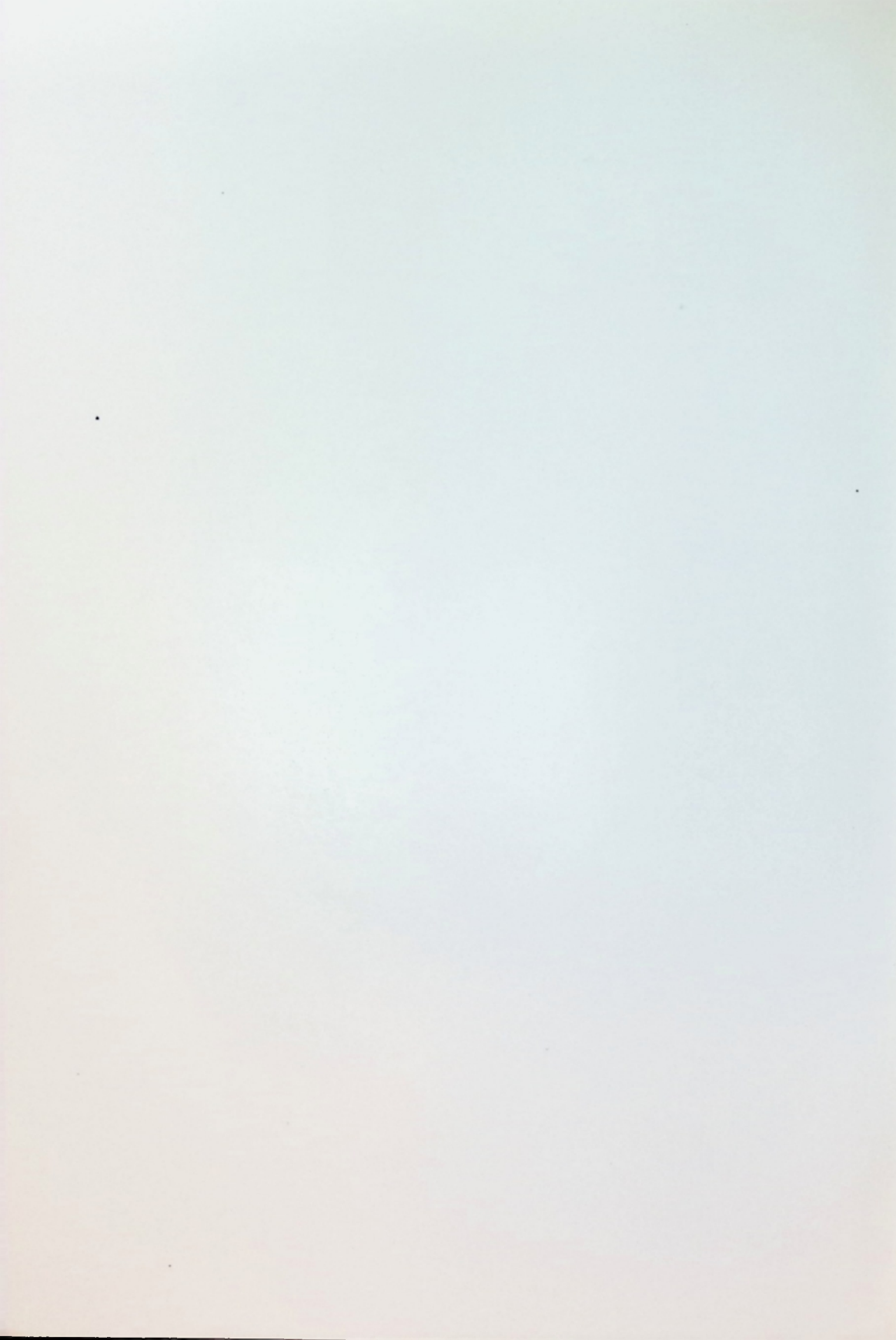
K S O R

Guide

TO THE ARTS
DECEMBER 1987

1250 Siskiyou Blvd., Ashland, OR 97520, (503) 482-6301







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Cover: The 12 Days of Christmas by Don Thomas

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FEATURES

- 5 Beethoven**
Gerald Stormer writes about Beethoven as we celebrate his birth month
- 6 Bah, Humbug!**
Preview of an upcoming Grants Pass production which celebrates the Christmas season.
- 8 Southern Oregon Repertory Singers**
Ellison Glattly directs 42 voices in a benefit concert for KSOR this month.
- 10 The First Pottery in Southern Oregon**
Jim Robinson & Nancy Ingram explore the beginning of a pottery industry
- 12 Native American Painters**
Betty LaDuke visits the home of two painters, focusing this month on the work of Pablita Velarde.
- 20 Jazz Education: Nightclub to Academy**
Lynn Daroch examines the education of the jazz musician through interviews with three jazz musicians.

DEPARTMENTS

- 2 Director's Desk**
After the Turkey
- 19 A Native View with Thomas Doty**
Gifts from the Creator
- 44 Prose and Poetry**
William Stafford
- 46 Arts Events of December**

KSOR THIS MONTH

- 24 Programs & Specials at a Glance**
- 26 Program Listings for December**

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FROM THE DIRECTOR'S DESK

After the Turkey

In late November it's customary for individuals to reflect upon, and give thanks for, the good things in their lives. I've always felt that organizations, at least ones that were thoughtful about their goals and their effectiveness, developed personalities just as individuals do. And so it struck me, after the turkey had been cleared from table, that it might be useful for an organization such as KSOR to also think about those things for which it has reason to be thankful.

Here's the list I came up with.

1) All of us at KSOR work, and live, in an area that has for many decades attracted people who value education, culture and intellectual challenge. It's an image that easily fits Ashland, which had the state's first lending library, has a town band whose support levy is built into the city charter, was the site of a major Chautauqua center and had the tenacity to found and sustain a college more than 100 years ago and the good sense to found and nurture an enterprise as unusual as the Oregon Shakespearean Festival. But this is the spirit that has been cultivated with equal fertility in many other communities which we serve. Maybe there wouldn't have been a KSOR if Ashland hadn't been here to give it birth. But KSOR wouldn't be approaching its twentieth birthday without the sustenance that dozens of other communities provide.

So we're thankful to live and work here, in a region that appreciates, in the best and broadest sense of the word, public radio.

2) KSOR has been fortunate to have had a dedicated, caring and enlightened series of administrators at Southern Oregon State College and the State System of Higher Education. Many stations can't make that claim. They are the stations that have to fight to survive because good ideas can't be successfully implemented. It's been KSOR's fortune to be watched over by individuals of vision and commitment.

3) We have staff that is not only brilliantly talented but uncommonly dedicated. I don't use the adjectives lightly. The creativity that has permeated KSOR has given birth to ideas that have helped shape elements in public radio far beyond KSOR. That is one reason the station has been uncommonly successful. During a marathon, listeners can *feel* the energy that flows through the station on a daily basis: energy that is strong, committed and vibrant.

4) The public radio scene nationally has been enriched by the vision and creativity of others who touch our listeners on a daily basis. From NPR, and other national program suppliers, our listeners daily receive programming that has been forged by the collective vision and resolve of stations

like KSOR across the country, efforts that have been guided and implemented by the talented personnel at NPR and other organizations. From the design of the satellite system that brings national programming to you, to the design of those national programs carried upon it, KSOR has been strengthened by these associations and our lives and the lives of our listeners have been enriched by them.

5) Individuals in far-off places care about your ability to receive public radio and for them we have great reason to be thankful. From our first project officer at the Public Telecommunications Facilities Program, who believed that we could build and support a public radio station in a fairly small community when that view was a minority opinion, we have had the benefit of counsel, encouragement and federal financial support to help develop our facilities. Without these facilities grants public radio could not have flourished here. We are, therefore, major beneficiaries of programs instituted in the early 1960's which were created to help fund public radio facilities costs in such situations. We have benefitted from the strong bipartisan Congressional support which continues funding for these programs.

6) The Corporation for Public Broadcasting (CPB) was founded in 1967 as one of Lyndon Johnson's "Great Society" programs. Over the years CPB has been an advocate for public broadcasting and during several crisis moments has taken steps that fundamentally shaped the service that public stations provide. A courageous CPB president and board refused to knuckle under to attempts by the Nixon administration to influence news and public affairs coverage and preserved our voice. And when the NPR financial crisis of 1983 threatened to destroy public radio's premiere network, CPB provided essential short-term financial assistance to pull the network through. But CPB's principal impact upon your public radio services is in the form of annual grants to stations from federal appropriation which flows to CPB. These Community Service Grants have been instrumental in our ability to develop and refine KSOR's programming over the years. A few times when we have wanted to take a big step forward, such as converting our evening *Siskiyou Music Hall* to a professional staff assignment, or launching local news programming, these CPB grants made the difference in our ability to do so. Our ability to garner these grants is in our listeners' hands, since grant size is calculated based upon a direct reflection of the support our listeners provide. The station's access to these funds has been a critical step in KSOR's growth.

7) We have a strong group of dedicated volunteers, individuals who do everything from developing and producing programs to stuffing your pledge invoices into envelopes. We rely upon their commitment to public radio to a greater extent than we can readily explain to you. Much of our ability to undertake special projects, and a great deal of the spice that we're able to add to our daily operations, is possible only because of their help.

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8) Lastly, and more important than anything else, we come to you, our listeners. KSOR has traditionally been one of the most successful stations in the nation in audience ratings. But I like to think that that is a reflection more upon you than us. This area has had the wisdom and spirit to support education, beauty, and the challenge of ideas. It is inhabited by individuals whose tastes are reflected in those collective decisions. If KSOR's programming had been offered to another audience in another area, it might not have been as well-received. But our listeners don't just listen. They participate. We receive a constant stream of letters, phone calls and visitors, all of whom help shape KSOR. Our listeners provide essential support to help pay the bills. KSOR's membership support is among the highest *per capita* support for public radio in the nation. Stated another way, the hard work by our staff is matched by dedication on the part of our listeners.

There are many elements of KSOR's past and present for which the station has reason to be thankful. But most of all, we're thankful that our audience is *our* audience. You're special. You're unique. And to the extent that our listeners sometimes write to tell us that KSOR has

those characteristics, it's time to say that we're only mirroring the people we serve.

A Special Note:

At press time, we are still at work completing our new satellite radio station in Medford. Call letters haven't yet been assigned by the FCC. However, the station will operate on 89.1 MHz (right between the KSOR Jacksonville translator on 88.1 MHz and KSOR's main carrier on 90.1 MHz), and will have essentially the same coverage as the old KSOR transmitter did. We expect to have this station on the air early in November.

Given the rushed construction schedule, and the fact that the station's call letters aren't confirmed as of press time, we're not attempting to list this station's programming in this *Guide*. During many hours the new station will carry the same programs as KSOR. There will be exceptions, however. We'll present more complete programming details next month.

Until then, by the time you read this we hope to have this new service on the air. And we're thankful for that too!

— Ronald Kramer
Director of Broadcast Activities



Thank You

For Your Gifts

Supporting

KSOR

Beethoven

Beethoven as Zeitgeist

by Gerald D. Stormer

Beethoven was born at a particularly unsleepy moment in history. The alarms had been sounded by philosophy and had not only rattled civilized Europe, but kept it awake with the barbs, digs, and dissatisfactions of probing minds. Without question, Beethoven keenly sensed the accelerated rhythm of intellectual and cultural change. He was also extremely conscious of the incessant rumbling of questions, despite the fact that he was born in a place geographically and intellectually far removed from the tumult of Paris or the enlightenment of London.

One need not in any age be an intellectual to be drawn into the whirlpools stirred by philosophers. And, while we have no means of knowing whether Beethoven read *Candide*, he surely must have heard of its wicked author. Moreover, his schoolmates certainly bandied about the heady new slogans, welcomed the promise of revolution, and must have (like most students of any age) enjoyed slamming to and fro the well-established authorities of church and state.

The late eighteenth century was a receptive time. It longed for heroes to break precedents. It takes nothing away from Beethoven's achievement to say that his appearance was not only propitious but well-timed. As in the case of most deviates from the tried-and-true, especially those of epic dimensions, the *Zeitgeist* must be taken into account. Beethoven's progress as earth-shaker was well-fortified by the courage which went hand-in-hand with the Age of Enlightenment. The triumph of philosophical ideas in the eighteenth century forced him to think philosophically — obviously not in formulated concepts (perhaps not even in words), but in sounds. Beethoven, for all

we know, thought in sounds, not in sound pictures, nor in musical ideas, but in pure sounds. Like minds in any age which seek to challenge outmoded forms of thought (e.g., bigotry), Beethoven challenged not only the traditions but the shape of those traditions.

For Beethoven, the Enlightenment was only a leaping-off point, a base from which he shook the drowsy muse and roused her from her dogmatic slumbers. Later in life Beethoven was supposed to have said that music is a higher revelation than philosophy.

But even before Beethoven could utter such proud and bold words, he must have been deeply influenced by another spiritual movement — a movement contemporaneous with, yet counter to the Enlightenment. Its prophet was Rousseau and its name was Romanticism. Within the clash of these two mighty vehicles, the struggle of Reason and its antidote, lie the origins of the composer of the *Eroica* symphony, the worshipper and subsequent despiser of Napoleon, the creator of the immortal hymn to human brotherhood, and the grand architect of the last quartets.

After Beethoven died in 1827, Franz Grillparzer gave a speech upon the occasion of the unveiling of a monument to the composer. He concluded his tribute in the following way: "He who lies here was possessed. Seeking one goal, caring only for one result, suffering and sacrificing for one purpose, thus did this man spend his life. Has it not always been the task of the poets and heroes, the bards and the divinely enlightened, to raise up poor and confused men, so that they may be mindful both of their origin and their destiny?"

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Bah, Humbug!

Oh! but he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire, secret, and self-contained, and solitary as an oyster.

A Christmas Carol
by Charles Dickens

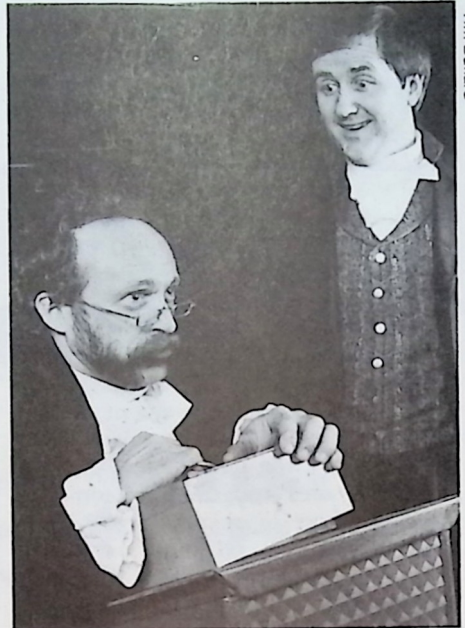


Bah, Humbug!

With Scrooge, Charles Dickens gave the English-speaking world its most memorable miser — and years and years of varying productions of *A Christmas Carol*. Last year Rogue Music Theatre started a tradition in Grants Pass with its first annual production of *Bah, Humbug!* This year Ron Sherman directs the show in a continuation of that tradition.

As with all the best traditions, it is the same with a difference. There are the same sparkling characters, but Sherman's emphasis in this production is to have each character epitomize a particular quality, as much as the actor can carry it out. After all, says Sherman, this was Dickens' particular genius in any of his novels, *A Christmas Carol* being no exception. Fred's joviality and Cratchit's simplicity are as explicit as Scrooge's irascibility, but "finally, of course," says Sherman, "Scrooge joins the human race."

Sherman plans other differences from last year's production. The set will be



Tim Bullard

Paul Henri as Scrooge and Bruce Fry as Fred in last year's production.

extended right into the auditorium to create a wider stage with as large a space as possible for the dancers. Choreographers Barbara Norby and Jeannie Bosco will make full use of this space in designing new dance scenes for this production.

Sherman plans to use the extended stage to create a number of mood effects as well. "In the opening scene, for instance," he says, "there will be lots of merriment and singing — everything light and jolly in front of the proscenium. Then the lights will come on stage for Scrooge's entrance into his counting house, and everything will be dark and dour."

The use of a scrim screen will help create these moods. "If we can't get actual color projections," Sherman explains, "we'll use shadows and shades for mood suggestions. Christmas Future will be played entirely this way — mostly elongated silhouettes."

Another difference is the inclusion of a new character, Mrs. Dilber. One of the bag ladies who enjoy themselves so marvelously at Scrooge's death, she is a most colorful character in Dickens' novel and a welcome addition to the script of *Bah, Humbug!* Lauren Bulaich will fill Mrs. Dilber's shoes.

The part of Scrooge, played so ably last year by Paul Henri, will be filled this year by veteran actor Russell Lloyd. In fact, Lloyd is a veteran of *Bah, Humbug!* itself. Not only did he direct last year's successful production, but he has played Cratchett twice with the California Performing Arts Company in San Diego. Nonetheless, playing Scrooge is a new experience for Lloyd.

"I love it," he says. "It's a great role." Actually, Lloyd says playing the role has many elements that he didn't experience as a director. "Once I got into the role in more detail, there is a lot more that I see in the character — more history behind Scrooge's past . . . the things that make him what he is when the curtain goes up."

Other principal players include Bernie Hill as Bob Cratchett, Lori Mack as Mrs. Cratchett, Tyler Mack as Tiny Tim, and Kelli Allen as Martha Cratchett, Doug Norby as Marley, plus the three Christ-

mases with Pat Durden as Past, Ron Snyder as Present, and Kurt Heater as Future.

Another continuation of the *Bah, Humbug!* tradition is a pre-performance lecture on Charles Dickens by Cambridge scholar, Diana Coogle. This talk, informative and entertaining, traces the history of our Christmas customs, placing Charles Dickens and *A Christmas Carol* in their key roles of reviving a dying Christmas spirit in 19th-century England — and therefore preserving for us much of what we celebrate today during the Christmas season. The talk will be given before the matinee performances only and is included in the cost of the ticket.

"We owe a lot to Russell Lloyd for starting this," says Sherman of last year's director of *Bah, Humbug!* Grants Pass was certainly appreciative; all four performances were sold out a week before opening night. This year performances will be extended another Thursday through Sunday. Shows are scheduled for December 3 - 6 and 10 - 13. "Tell people to call for tickets early," suggests Doug Norby, music director of Rogue Music Theatre.

Bah, Humbug! is a Christmas tradition for Rogue Music Theatre, but it is a between-season special. The big emphasis for Rogue Music Theatre is the summer musicals, which are performed outdoors in the concert bowl at Rogue Community College with a full orchestra. Over 9000 people have attended during the past three years. *My Fair Lady*, directed by Barbara Haley last summer, was the biggest draw yet.

Another between-season special, new in 1988, will be a spring performance, this year of *I Do, I Do*, a two-person musical based on *The Fourposter*. "We're looking for actors, musicians, helpers — any interested people for any of our shows," says Norby. "We're growing every season — more participants and better productions."

Bah, Humbug! was a sell-out favorite last year. Those who saw it will surely be returning for a new view of a recently started tradition. Those who didn't will not want to miss it again.

Tickets and information: (503) 479-5541.



Southern Oregon Repertory Singers in Concert for KSOR

What group's members receive almost no compensation, pay no dues, and meet no requirements other than the desire to sing? For those who have not heard the group, the answer might be difficult. For those who have heard the Roger Wagner Chorale-like quality of the group, the answer is obvious: Southern Oregon Repertory Singers.

The forty-two voices of the Southern Oregon Repertory Singers will perform a benefit concert of Christmas music for KSOR this month on Saturday, December 12, at 8 pm in the Music Recital Hall at Southern Oregon State College.

Accompanied by harpist Laura Zaerr, the group will perform Benjamin Britten's *A Ceremony of Carols*, plus numerous other holiday pieces such as Kirke Mecham's *Christmas Carol* written for 4-part chorus and guitar, *The Holly and the Ivy* arranged by John Rutter, *Away in a Manger* arranged by Jeffrey Van, and several carols arranged by Dale Warland.

The Southern Oregon Repertory Singers are well prepared to perform this challenging program. The group was co-founded nearly two years ago by Director/Conductor Ellison Glattly and Assistant Conductor Brian Tingle, and immediately found themselves fulfilling a cultural

need in the Rogue Valley. Since then, they performed a Christmas concert for KSOR last year, Haydn's *Lord Nelson Mass* last April, Mozart's *Coronation Mass* and J.S. Bach's *Cantata No. 71* in two concerts with the Rogue Valley Symphony. In addition, the group taped the background music for the Oregon Shakespearean Festival's production of *Richard II*.

The Repertory Singers are truly a community-based organization. About half are music educators working in Rogue Valley schools; the rest represent a broad cross-section of the community: an accountant, a psychologist, a pharmacist, a businessman, and others. First and foremost, they are people who like to sing.

"This is a unique group," says Glattly. "These people don't require an audience; they sing for themselves. Such a group probably could not function in a big urban area where life is more hectic and the heavy traffic and long distances make getting to practice a major expedition. Our regular Sunday afternoon practice is purely voluntary, and attendance is about 95 percent."

Conductor Glattly, who enjoys making music himself, came to SOSC three years ago from the University of Colorado at Boulder. A professor of voice and choral music, he recently performed the lead baritone role, Marcello, in The Rogue Valley Opera's production of Puccini's *La Boheme*. He also has been a featured soloist with the Roger Wagner Chorale and the William Hall Chorale.

Glattly inspires a Roger Wagner Chorale quality and mood in the performances of the Southern Oregon Repertory Singers. That sound is particularly evident in the selections planned for the Christmas benefit concert for KSOR.

Brian Tingle, who shares the conducting duties with Glattly, sings in the bass section along with Horace Firth, Ken Frame, Russ Otte, Fred Palmer, Boyd Peters, Dory Scudder, Eric Smith,

Christopher Stoney, Jim Walley, and Aaron Weller. Sopranos include Suzanne Cusick, Peggy Frazier, Joelle Graves, Sue Hamilton, Debbie Kell, Marie Landreth, Arlene Segal, Debbie Tingle, Alice Turner, and Linda Wegner. The tenors are Carroll Elkjer, Roger Graves, Paul Hedges, Ed Houck, Ted Lawson, Rob Lowry, Al Robins, Scott Taylor, Hal Wing, and Everett Winter. Completing the group are altos Virginia Baron, Rosze Barrington, Irene Bowers, Lori Calhoun, Kristy Denman, Kathleen Dougherty, Karen Hedberg, Diane Hedges, and Virginia Moyer.

In addition to Laura Zaerr at the harp, the group will be accompanied by pianists Michael Grossman and Laurie Williamson; Joe Thompson, guitar; Sherril Kannasto, flute; and Irene Fitch, oboe.

**Southern Oregon
Repertory Singers
in a
Benefit Concert
for KSOR**

8 PM

Saturday

December 12

SOSC Music Recital Hall

Tickets:

\$5 General

**\$3.50 for Seniors, Students, and
KSOR Listeners Guild Members**

Available at:

**Blue Dragon Books, Ashland
Ashland Performing Arts Center
On The Wall Gallery, Medford
or call KSOR with charge card:
(503) 482-6301**



The First Pottery In Southern Oregon

by Jim Robinson and Nancy Ingram

In 1862, Josiah Hannah and his family left Missouri and established a farm and pottery in Jackson County. Leaving behind the feuding and banditry of the Civil War in Missouri they journeyed to Southern Oregon by horse drawn covered wagon.

They built a house and kiln on the banks of the Rogue River on a homestead a few miles from what is now Shady Cove. They planted an orchard near the water, raised cattle and operated a ferry before there were bridges across the upper Rogue.

Josiah and his son Joseph were trained as potters in Missouri by their relatives, the Caldwells. They made sturdy utilitarian crocks, jugs, churns, bowls and even irrigation pipe. The ware they produced was essential in the everyday preparation, serving, and storage of food before modern canning methods, refrigeration, electricity, or motorized transportation.

The Hannahs began production of the first high-fire salt glazed stoneware in Southern Oregon. They dug clay on the upper reaches of East Evans Creek and used salt probably refined from the Salt Spring on West Evans Creek. It is unusual that they continued in the traditions of their training given the difficulty of finding stoneware clay and salt in the Rogue Valley.

During the forty years of their pottery production the Hannahs never signed their wares, but the pieces retain a distinctive character resulting from the process by which they were formed and fired. After having been thrown on the wheel and allowed to dry, the unglazed pots were stacked in tall columns inside a large circular kiln and fired with wood to temperatures reaching over 2100 degrees F. Once the kiln had reached high temperature, salt was introduced through the burner ports of the kiln. This salt vaporized and sodium fused on the clay surfaces. The iron rich clay used by the Hannahs yielded dense, watertight vessels with dry to glossy surfaces and a wide range of colors: black, brown, rust, green and plum. Often a hand written number designated capacity in gallons was made on the side of the crocks along with a double scored line which was impressed in the wet clay while the wheel still turned. Wide, thick rims are a common feature, facilitating easy kiln stacking, and often pieces are distorted from the extreme heat of the kiln.

In 1884, Josiah Hannah died at the age of 74. Following the 100 year flood of 1889/90 on the Rogue River, Joseph relocated the pottery on a knoll nearby and changed his potting techniques to include slip coated wares which used a thin slurry of low-firing earthenware clay. This slip fused during the firing to a dark brown satin glaze. No salt was used on these later wares and any areas left unglazed are a light orange-tan which contrasts strongly with the slip coating. Many of the later pots were made using a jigger mold, which replaced the action of the human hand, and they have a more refined and mechanical character than the hand thrown wares.

By the early 1900's, the economic viability of the folk pottery business had waned. Competition from more "beautiful" and cheaper mass produced wares brought in by the railroad and the impact of technological advances such as refrigeration and glass canning jars forced Joseph to close the doors of Southern Oregon's first clay works.

Clayfolk, a local group of present day potters, and Southern Oregon Historical Society are planning a major exhibit of Hannah pottery scheduled to open in the summer of 1988 in the Jacksonville Museum.

To the untrained eye, Hannah pottery may not appear attractive. There is a danger some pieces may be discarded before they can be identified. Hannah pots represent a valuable and intriguing historical resource for the Rogue Valley. They are from a time when craftsmen produced ware that met the daily needs of the local community. The Hannah ware deserves to be identified and treasured. If you have some or want additional information, contact Jim Matoush at Southern Oregon Historical Society, Jim Robinson at 535-4281 or Nancy Ingram at 535-1416.



CLAYFOLK EXHIBIT AND SALE

There will be a small display of Hannah pottery at the Clayfolk Christmas Sale at Cobblestone Village December 3rd, 6 - 9 pm, December 4th, 10 - 9 pm, December 5th, 10 - 9 pm, and December 6th, 12 - 4 pm. The group is still looking for pieces for inclusion in the exhibit.

Jim Robinson and Nancy Ingram are potters whose works are exhibited regularly at Lithia Creek Arts in Ashland.

Native American Painters

Pablita Velarde and
Helen Hardin by Betty LaDuke



Rabbit Hunt, 1958; casein on board, 20" × 30"



Pablita Velarde and Helen Hardin are among the few contemporary women artists of Native American heritage to receive national and international recognition. Their paintings are at opposite ends of the artistic spectrum as Velarde, considered traditional, is known for her historically accurate and detailed images of Pueblo Indian life, while Hardin's abstract geometric forms leave one with a feeling rather than a story.

During my visit with Pablita Velarde at her home in Albuquerque, New Mexico, in 1987, I became aware of the emotional relationship between Velarde and Hardin as they are mother and daughter. Velarde, now 68, has painted consistently for more than half a century while Hardin's career was cut short; she died in 1984 at age 41.

The first Native American woman to insist she be considered an artist and not a craftsperson, Velarde can say, "I opened many doors for women. When I first started painting, there was no public interest or market for Indian art, but I was stubborn enough to stick to it, and then it took hold somehow."

Hardin's first recognition came as "Pablita's daughter" since by age nine she had begun showing her little paintings with "Mom." Later, Hardin opened a new door, rejecting traditional painting and developing her own style.

The strain of time is revealed in Velarde's deeply lined face, but she maintains her humor, frequently revealed when she and her 23-year-old granddaughter Margarete Tindell shared aspects of their family history. In her small adobe home where we spoke, Velarde's walls are completely covered with a collection of her own and Hardin's paintings. "A legacy for my grandchildren," she said. She also displays some of her large prize-winning dolls dressed in traditional Pueblo Indian garments. Velarde told me, "I have always stitched cloth dolls while resting my eyes from painting."

I also learned that Velarde is in demand in the Albuquerque public schools as a storyteller. "My reward," she says, "is making little kids happy. I like to watch their faces. When they like something, they show it so openly!" Story-

telling is not only their family tradition, but through the years the storyteller has evolved for Velarde as an archetypal image.

During my intense two-day visit with Velarde and her family, I gained many insights into the personal development of two extraordinary American artists. Each artist, inspired by her Pueblo heritage, evolved unique means for making it visible to a broad audience. As appreciation for traditional and contemporary Native American art increases, there is concern that the government continues to encroach on the Indian land base which is the root of their art and culture.

Pablita Velarde

Pablita Velarde was born September 19, 1918, at Santa Clara, New Mexico, one of nineteen closely clustered Pueblo Indian communities. Velarde's Indian name, Golden Dawn, was given to her by her grandmother Gualupita, a Pueblo medicine woman. When Velarde was very young, she temporarily lost her sight because of an eye disease. "Temporary darkness made me want to see everything," she explained. "And I trained myself to remember, to the smallest detail, everything that I saw."

Velarde was five years old when her mother Marianita Chavarria died, leaving Herman Velarde with four young daughters. Unable to care for his children alone, Herman, a farmer and rancher, persuaded the St. Catherine's Mission School in Santa Fe (20 miles away) to accept and board the girls. This was their first exposure to Anglo society and English, as at home only the Pueblo language, Tewa, was spoken. However, their cultural roots remained strong as each summer they returned home to Santa Clara.

It was fortunate for Velarde that, after completing the sixth grade, she was transferred to the Santa Fe Indian School the same year that Dorothy Dunn, a graduate of the Chicago Art Institute, began to teach there. For many years, the Bureau of Indian Affairs had not permitted instruction in art or their native culture to Indian children. But Dunn was determined to establish a studio devoted



Buffalo Dance, earth pigment

to native painting, and thus she became the single most influential teacher for an entire generation of Indian painters.

Pablita recalls that she and her older sister Rosita, were the only two girls in Dunn's art class. "The boys were so mean to us. If it were not for Dunn, I would never have been interested in painting, and I became determined, no matter what, that I was going to paint."

Another significant career stimulus came from Tonita Peña (1895-1949), the first Native American woman painter. She boarded for a few days at the school in Santa Fe while completing a mural project. She and Pablita became good friends.

Dunn was sensitive to her students' ethnic heritage, and helped them use it to advantage. She believed her students should not work from the model but from

the memory of what they saw and experienced for self expression and self esteem. Dunn saw that the students felt inadequate because of their sense of cultural minority and to overcome this, she used some radically advanced and progressive ideas in the classroom. At the same time, she instructed them in the ancient method of grinding pigment from the surrounding stones, a technique which Velarde still uses.

Dunn's notion of what Indian painting should be was largely influenced by the rediscovery in the mid 1930's of pre-historic wall paintings from the Pueblo site of Kuana (Colorado's State Monument), New Mexico. Her visual theory is exemplified by Velarde's paintings, which Jamala Highwater describes as "disciplined brush work, particularly a firm and even contour line; the flat applica-



tion of opaque water-based paints; and the lack of shadowing except for the barest sculptural detail."

Velarde's early paintings focus on the daily activities of the Santa Clara women, including the production of black pottery for which they are still famous. Later she turned to her childhood memories of the annual seasonal ceremonies held in the plaza, the horses that she rode, or the birds, deer and other animals that had often appeared at her door. It was as if she became a spectator of her past, in order to tell about her native culture to someone else. Velarde also assisted with several mural projects and Dunn exhibited some of her early paintings in New Mexico and Washington, D.C.

Velarde, the only one in her family to graduate from high school (1936), then

returned to Santa Clara, where she was employed part time to teach crafts at the elementary school. She continued painting and was pleased that Dunn visited occasionally, offering encouragement and even replenishing some of her art supplies. During the 1930s, Velarde felt fortunate when she displayed work on the porch of her home or the portals of the Santa Fe Civic Center. "Someone bought a painting for one dollar."

Velarde was disappointed that her sister, Rosita, no longer painted. "Her husband was superstitious and made her quit." She explains, "He believed that if his wife painted during pregnancy and made a mistake, left a finger off a hand or misshaped a person, the baby would be born with these deformities." Her other sisters Legoria and Jane have become renowned traditional potters. Velarde



Pablita Velarde with her prize-winning dolls

proudly displays their pottery in her home, along with a special collection of paintings, her own and Hardin's.

Further exposure to Anglo life occurred when Ernest Thompson Seton, founder of the Boy Scouts of America, asked Velarde to accompany him and his family on their tour of the Eastern and Southern states. Velarde enjoyed her travels while taking care of the younger Seton children. Upon her return to Santa Clara, she began to construct her own home, adding rooms as she could pay for the materials.

In 1939, Velarde participated in a Federal Art Project, painting a mural of Santa Clara Pueblo life on the front of Maisel's Trading Post in Albuquerque. She was then asked by Dale King, the Park Service Director of Bandolier

National Monument (which commemorates the archeological site of the ancient Indian Cliff Dwellers), to paint a mural at the Bandolier Museum. Velarde worked for nearly a year on a series of masonite panels, researching and painting her ancestral history with detailed accuracy. This project came to a temporary halt in 1940, when Park funding decreased due to the war that had begun in Europe.

Velarde's next job was in Albuquerque as a telephone operator with the Bureau of Indian Affairs where Herb Hardin (an Angle-American) was also employed as night watchman. They married in 1942.

Summing up Velarde's formative experiences, Mary Carroll Nelson writes in her book about Velarde:

At Santa Clara, the girls are free to choose their own husbands. The Indians do prefer that their daughters marry other Indians, either from Santa Clara or from another Pueblo. Pablita did not follow this preference, just as she had not followed other accepted ways of the Pueblo. She had not married young. She had not gone to the day school in the Pueblo, but instead had gone all the way through high school in the city. She had built her own home. She had taken jobs that had led to travel and living away from home. She had used her talent to develop a reputation as an artist, an occupation thought of especially for men. Pablita was an independent person by nature, and something of a rebel in her own quiet way.

When Herb Hardin was drafted into the army, Velarde followed him to Texas where their daughter, Helen, was born May 28, 1943. Velarde returned to Santa Clara for Herb Junior's birth in 1944. After the war the family moved to California where Herb attended the University of California at Berkeley, majoring in criminology. However, as the moist climate posed health problems for Velarde, she returned with the children to Santa Clara, leaving Herb to complete his studies.

During the next five years she was able to continue her mural project at Bandalier National Monument where, she feels, "The public first got interested in my art." They enjoyed observing her paint as well as being fascinated by her knowledgeable portrayal of Pueblo dress, homes, craft production and ceremonial rites.

In 1947, the family was reunited in Albuquerque where Herb found employment with the police force. The house that they moved into, and subsequently bought, has been Pablita's home ever since. At first her studio was in the kitchen, but now her easel is in one of the small bedrooms which also contains her collection of books, pottery and plants.

Velarde's first break came in 1948

when she won the first prize at the Philbrook Art Center in Tulsa, Oklahoma. "It was the first time that the men let a woman win." Soon this prize was followed by numerous other annual awards for her paintings. Velarde also received the Palme Academique Award from the French government for her outstanding contribution to the field of art; and in 1955, she won all the top prizes at the competitive Inter-Tribal Indian Ceremonial in Gallup, New Mexico.

In the midst of these achievements Velarde also experienced the sting of racial discrimination from Anglo neighbors who referred to her children as "dirty Indians." Velarde's wise response to such situation was "Accept what you cannot alter and work at what you can."

In 1956, Velarde was commissioned to paint a mural for a restaurant in Houston, Texas. It was 21 feet long and composed of masonite panels. Much to Herb's consternation, she worked on this mural project in the driveway of their home. Personal conflict combined with career pressures ended their marriage in 1957. Velarde maintained the children while Herb Hardin, now employed by the federal government, was sent to Latin America.

Fortunately, consistent support for Velarde came in 1959 from art dealers Margaret and Fred Chase of the Enchanted Mesa Gallery of Albuquerque when they began to exhibit and promote her paintings. She still shows with them and considers Fred and Margaret "close friends," fondly saying, "we're getting old now, but we've had some good times together. They helped me; I helped them."

Velarde also recalls the years of struggle. "I painted like a fool day and night and tried to sell my paintings door to door, shop to shop, but," she sighs, "I made it!" Velarde distinguishes between "quick pictures to make sales to the general public" and her "serious art for serious collectors." She has been known some years to complete over 100 paintings, but now she does only what she wants and happily admits, "I sell everything I paint, before they're finished and I've put on the last touch." Not only is

Velarde prodigious, but she has achieved a position of professional acclaim open to few artists in our society.

Dunn summarized Velarde's achievements in a 1950 review of her exhibit for *El Palacio*, the journal of the Museum of New Mexico:

"Pablita Velarde's one-man show reveals the strength, depth and versatility of this Santa Clara woman as artist. This is not the work of a follower, but of a pace-setter."

Velarde initiated another project in 1955 in conjunction with her father, a renowned storyteller. He was getting old, then 78, and she worried that the legends he had frequently shared with the Santa Clara Pueblo children during her childhood would soon be forgotten. Therefore, she decided to record and illustrate them. *Old Father, The Story Teller* was published in 1960 and selected in 1961 as one of the best Western books of the year. For many years this archetypal image of her father as teacher, philosopher, and storyteller surrounded by children listening to the Tewa Creation Myths has constantly reappeared in Velarde's work.

In addition to her "memory paintings," the "Rabbit Hunt," painted on a 20-by-30 inch board with casein, exemplifies her themes from daily life. Every aspect of the hunt is carefully portrayed, from the search and discovery of the rabbits in their holes, to their final demise. The composition is very complex, and I agree with Nelson when she states: "The unifying factor in Velarde's work is her design control. She is aware of both positive and negative areas in her compositions and handles them deftly."

"Deer Dancer" and "Buffalo Dance" from the 1960's are examples of Velarde's "earth paintings" for which she grinds a variety of stones into powder pigments on a metate or stone slab. She then combines each pigment with water and white glue in her muffin tin palette. After drawing her design in pencil on a masonite panel covered with pumice, Velarde applies as many as seven layers of color to her forms which she completes with a thin black outline. In each painting the simple beige background suggestive of Pueblo symbols, homes or

rain clouds contrasts with the brightly detailed dancers and their ceremonial dress.

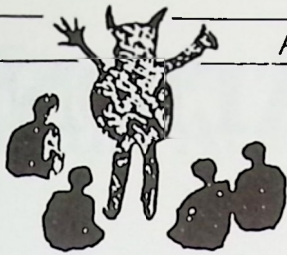
In discussing her intense work habits, Velarde humorously recalls, "My children, in self defense, learned how to cook so they didn't have to wait for Mama to stop painting." Velarde candidly remembers the conflict between herself and Helen. "I yelled and she yelled back. Helen's learning about art at home from Mama was not enough. She needed to solo. Once Helen got started with her art, nothing could stop her. I told her, 'The world is big enough for the two of us.'"

In 1960, Velarde was commissioned to create a series of four paintings on The Nativity for the Christmas edition of the *New Mexico Magazine*. With dominant blue and velvety purple tones, she portrayed Mary, Jesus and Joseph as Indians in a New Mexico setting. Velarde is Catholic since, as she says, "We were all baptized, we had no choice." Nevertheless, Maryel De Lauer point out in *New Mexico Magazine*. "The relationship (Velarde) has made between the Christian and Indian cultures infuses these paintings with a deeply emotional feeling, for it is a relationship she has experienced in her own life."

In 1972, Velarde designed a poster depicting traditional Pueblo craft production, weaving, pottery and jewelry, in support of a fund-raising campaign for a Pueblo Indian Culture Center. When this Center, composed of a series of buildings, a theater and restaurant, was completed in 1977, Velarde painted a large acrylic mural in the courtyard.

The significance of her "Pueblo Herd Dance," 12 by 16 feet, Velarde said, "is to honor the spirit of the animals killed in the hunt." She has also included a realistic portrait of herself as one of the dancers positioned between two hunters who are wearing huge buffalo head-dresses. This mural and four others, including one by Hardin, were partially funded by a grant from the National Endowment for the Humanities. In addition, Velarde created for the Center's permanent collection four panels depicting the Tewa Creation Myths.

(continued on page 42)



Gifts From The Creator

by Thomas Doty

For many Native Americans of the region, the winter solstice signals the beginning of the year, the time when the Creator brings the sun back to the people, the time of lengthening days. And bringing the sun back assures us that not too far down the path, the days will get warmer and there will be good food growing . . . the Creator's spring and summer gifts to the people.

To one tribe of the Northwest, the moon following the winter solstice is called "Split Both Ways," meaning that while there is cold weather yet to come, the lingering sun reminds us that warm weather is on the way. This vision is particularly sharp to a people who have a living memory of the cold of the last ice age and have survived winters whose moon names included "Moon of the Numbing Wind," "Moon when Urine Froze," and "Moon when the Small Babies Starved."

To the Native people of southern Oregon and northern California, the year has five seasons. There is the spring, the summer, the fall, the winter . . . and the fifth one is the spring again, the one that keeps the circle going. It is important that the seasons keep moving, that they never stop. For the people to survive, spring must always follow winter, so the world can be made new each year. There are many tribes of the area who tell their creation myths only in the spring. Spring-time is creation time . . . and creation is a gift from the Creator.

The Coos people of the southern Oregon coast tell the story of the sun rolling north and south. In this solstice myth, there is a memory of the cold times of the past. But there is also the living tradition that after the cold, the Creator will provide gifts to the people: warm days and plenty of food.

The story goes like this.

* * * * *

One morning the sun didn't rise in the east. For away in the north the people saw her break the sky into colors. She rose free of the mountains and started rolling along south, following the coast, splashing the waves with daylight. For a long time she rolled and rolled and it was always daytime. Then there was another breaking of colors and the sun went down, far in the south.

Nighttime passed. When it was time to be morning, daylight never came. The people got up and looked to the east, but there was no light. They looked every direction, but there was only darkness. The air was freezing. The people cut firewood by torchlight and ate their stored food until it was gone. They couldn't spear fish. The ocean was frozen, and the darkness continued for ten days.

Then there was a glimmer of light in the east, and the sun rose, sending colors across the mountains. The sun rolled across the sky until she got to her midday place, and then she stopped. For five days she stayed in the middle of the sky, then she started off again, traveling slowly toward the west where she disappeared in the waves. Next morning, she rose in the east and followed her old path to the west. Days got longer. The ocean thawed. Good-eating fish swam onto the beaches and the people divided the food.

"Someone must be helping us," they were thinking. "Someone must be giving us this food."

Thomas Doty is a storyteller, poet and teacher of Native American traditions of the Northwest.

JAZZ EDUCATION:

by Lynn Darroch

Until the late '60s and early '70s, there was no jazz training in US colleges and universities, and most aspiring jazz musicians learned their craft through direct contact with other players, either in jam sessions and nightclub work or as members of touring big bands, no matter how much academic training they might have had previously. Today, however, with an estimated 30,000 jazz bands in high schools and colleges in the U.S., the way jazz players are trained has changed dramatically.

Why has this come about? What exactly are students learning in jazz studies programs? How has their training influenced the shape of contemporary jazz? These were some of the questions explored on April 9, 1987, when I chaired

a panel discussion titled "Jazz Education: From the Nightclub to the Academy" at the Pacific Sociological Association's annual meeting in Eugene. The panelists were: Steve Christofferson, jazz pianist, composer and former Mt. Hood Community College jazz instructor; Dr. Mike Curtis, woodwind player and head of the Jazz Program at Oregon State University; and Gilbert Cline, brass player, head of the Jazz Program at Humboldt State University, and doctoral candidate in music at the University of Oregon. They are not only jazz players and teachers, but are themselves products of jazz studies in the schools. Their responses, in the edited transcript presented here, are both provocative and informative.

We'll begin by asking each panelist to describe his jazz training.

Christofferson

Christofferson: Born in 1956, I started classical piano lessons at age four, but didn't like or appreciate it. When I was eight, I began studying guitar with a teacher who taught me "Frankie and Johnnie," a 12-bar blues (a very important basis for jazz). It's traditional to improvise in a 12-bar blues, vocally and on your instrument. This I liked, and I started practicing a lot on my own and tried to copy things I heard on record.

But I wasn't a model student, and when given music to read, I balked. I still can't read my way out of a paper bag. It may be significant that I was an instructor of jazz improvisation for three years in spite of this.

So I started learning rock and roll guitar, heavily influenced by the blues.

More or less a folk tradition, in which either my instructor or my friend's older brother showed me. I didn't realize that what I was doing was ear training, but it was.

My high school had an excellent instructor in jazz (Waldo King). I played in his vocal jazz ensemble for two years and his stage band for one year, then I was offered a scholarship to MHCC. I went through three years at that two-year school, playing in the jazz groups, meeting a lot of other musicians; we had a lot of jam sessions. I ended up with all music classes, no academics, no PE, no nothing. Still don't have a degree to this day. But I took every music course they offered.

I started playing professionally when I

From the Nightclub to the Academy



got out of school in '77, then went back as an instructor in '83. Today I'm working, have no degree, don't really read music much, but I do compose music; I can write music faster than I can read it.

Curtis

Curtis: My major orientation for much of my life has been classical music, and because of that, it's been a lot easier for me to get through the academic ropes. It's all set up to deal with the classical, basically conservative approach. In contrast to Steve, I have my doctorate in music, but I feel that Steve is my superior in jazz.

I attended the University of Arizona in the early '80s, which had a big music department and a very established classical tradition. Even at that point, jazz was so far down the list that when I tried doing a dissertation on the confluence of jazz and classical music, I was denied the chance to write it.

So I took that to heart for a few years, and said that academia was no place to do jazz. I came to Portland, which is quite a thriving jazz arena, and did a lot of playing there; that's basically where I learned about jazz playing. So I try to use that approach with my students.

It's a small music department at OSU: there are two bands, a course in jazz history, and a course in jazz improvisation. I'm trying to arrange it so the students get a better jazz education by making sure they get a lot of experience. The essential core of jazz itself is improvisation, but in an academic arena, often you'll find that improvisation is not really attended to. So I've been trying to have my students do a lot of improvisation and a lot of experience *playing*.

Cline

Cline: My family moved around from one little town to another, and I found myself removed from metro areas where one normally finds jazz. Therefore, I didn't come to jazz as a player until I reached high school, and at that point it was still in the little town of Fortuna, CA. But I had an instructor who was a jazz fan, and he had arranged to allow jazz to be taught there in about 1966.

I attended Humboldt State University in the early '70s, and it had no jazz program, but the local community college did. It wasn't until '77 that HSU decided to offer courses in jazz ensemble. Since that time, it has developed what I consider an "average" jazz program. We offer two large jazz ensembles and usually three or four small combos — these are quite an advantage for a student because they allow him to work on improvisation. Once every two years we have a Jazz Arranging seminar, and on alternate years we have a Jazz Piano class. This seems to be the average slate of offerings in academic settings, and the program at University of Oregon seems to be much the same.

But there are some schools with very large jazz offerings, and they have gone to great lengths to publicize and attract students, including the University of Northern Colorado, North Texas State, Cal State Northridge, Berklee, and Eastman. The amount of advertising of jazz education programs in the past six years is amazing. Schools are actively promoting their programs to a degree which I find — maybe not disturbing, but I see a trend to build those programs to

the point where they track their students into that one area.

I'm teaching at a four-year liberal arts college with no graduate studies in music. Therefore, my own experience deals with undergrads, some of whom are planning on a career in teaching. My program encourages students to take advantage of the jazz offerings, but in our area, anyone who really wants to study jazz must make the trip to a metro area.



What's the main difference between the kind of vocationally-oriented program that Steve went through and the kind that is part of traditional four-year liberal arts studies?

Cline

Cline: In schools like HSU, as in any academic situation, there's a certain prescribed course of study — which I find necessary for some students but too limiting for others. At HSU, students are required to take certain courses in theory and history over a two-year sequence interspersed with study on their particular instrument, voice study, and piano keyboard study as well. This limits a student from focusing on a particular area — like playing the instrument six hours a day and studying jazz. It becomes a problem for a student who really wants to excel as a performer.

At HSU, I see a relatively few aspiring musicians who are jazzers. Those who show that talent at local high schools find that it's obvious to them (and according to the advice of their teachers) that they attend school elsewhere if they're really planning a career in jazz — such as Cal State Northridge.

There are also applied programs that may be attractive to certain students, like Guitar Institute of Technology in L.A. — a technical program geared only to guitar playing. Others, such as the Dick Grove School of Music in L.A., specialize in commercial music and can be important for a student who wants the expertise of teachers who have either recently been

or are still working in the field. Those are very different from four-year schools which have jazz studies programs.



What can the students do with that degree? Can they realistically expect to find work in their chosen field after graduation?

Christofferson

Christofferson: As for the degree, unless your chosen field is jazz education, I don't think it will do a thing for you. On the bandstand, a degree's never done a thing for you; never has and never will.

Curtis

Curtis: The reason I have a degree is to enable me to teach at the university level, which is another occupation altogether. And because of the difficulties of playing jazz professionally — there aren't that many jobs out there and they aren't very well-paid when you do get them — chances are you'll need some other occupation to go along with the jazz playing. So a lot of these jazz students aren't going to be jazz players as their only livelihood; they'll get some of whatever we can offer them and probably get some other kind of jazz along with it.

Cline

Cline: One thing is fairly agreed upon by musicians and teachers: if one wants to make a living in music, one has to be as versatile as possible. It is an advantage for any musician to have skills not only in reading, but in improvisation to deal with picking up something very quickly.

The people who really become successful in this endeavor are the ones who are simply *mature enough to sell themselves* — to communicate, to present themselves in an orderly fashion, with a little documentation — a degree can help in that regard.

Christofferson

Christofferson: I agree that other skills may complement music skills and enable one to be hired more frequently or to make proposals. But as for straightout musical skills in performance — those can be learned without ever attending a school. I'm not suggesting that one shouldn't attend school, but since we don't *have* to learn these things in school, what are we doing here?



Why did the growth in jazz education come about?

Curtis

Curtis: I think jazz is becoming institutionalized because of the great interest among young people to get involved in this music. In high schools, they play in a marching band for three months, and they're hot to do something just as exciting the rest of the year. The jazz ensemble, 18 pieces of high-powered music making, will sustain their interest and can also extend to the student populace. You have all these warm bodies that are interested in this kind of of music; they don't want to stop when they get out of high school, and some of those want to become jazz educators. It's a vicious cycle.

Cline

Cline: I think the reason for some of the interest in jazz studies programs in colleges is because of the faculty members. My generation has had the experience of playing in jazz ensembles in schools, and has seen the opportunity to share information that might not be available on the street.

Curtis

Curtis: The nature of that information would be interesting to discuss, because as far as I've experienced, there's a kind of insular view of the music that comes

from the institutionalization of jazz. It becomes something that is derived from a certain stylistic period which becomes almost *codified*: the big-band era set in stone. But jazz has been a progression of different styles from one decade to the next, and it has a creative flow. When jazz is made respectable in an academic setting, it may mean that jazz is becoming a museum piece and not really on the cutting edge of creativity. We may have to look at jazz in academia as a totally different animal from jazz in its true essence.

If colleges were to look at jazz as a hotbed of creativity where things could be bred anew, where the art form could be developed, I could appreciate jazz in the academic area more than I do now.



There have been a number of additional criticisms leveled at college jazz programs; the most vehement come from established jazz players over 50 now who came up in a different tradition, or who perceive themselves as having come up in a different learning situation. Some of these criticisms have already been expressed. Others include instructors who have little bandstand experience, situations in which everyone learns Coltrane solos note-for-note, fostering technical proficiency but no historical or cultural understanding, as well as standard scores.

Christofferson

Christofferson: To me, the essence of jazz is spontaneity or improvisation. But in the schools we are not legitimizing improvisation or spontaneity. That stuff is going on alright, but not as far as the public knows; the public gets the concert with the big Dorsey number at the end.

Teaching spontaneity, that's a rough one, but it's something that a good jazz instructor would try to foster. I found my biggest success came from allowing vacuums to be created in my classes. In school, vacuums always tend to be filled, because that's what you're paying for, right? The teacher doesn't let you get

(continued on page 40)

PROGRAMS & SPECIALS AT A GLANCE



The Philadelphia Orchestra celebrates its birthday with an all-Beethoven concert on December 28. **Music from Europe** features Symphony No. 1 in C on Thursday, December 2, 2 pm; and compositions by Beethoven on several **First Concert** and **Siskiyou** programs.

The Metropolitan Opera begins its holiday season, *Tosca* by Puccini, with an all-Italian program on Saturday, December 5, at 10:30 am. **A Christmas Carol**, a radio drama story, performed by the Kent Academic Company, begins holiday programming on Friday, December 4, at 9 pm.

Carols from Glenstal Abbey with O'Carolan and carols sung in Cheltenham, England, on the special programs on Christmas Eve and Christmas Day.

Paul Winter Consort Winter Solstice Christmas Celebration, recorded in 1986.

Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
8:00 Monitoradio	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
9:00 Micrologus	10:00 First Concert	10:00 First Concert	10:00 First Concert
9:30 St. Paul Sunday Morning	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
11:00 Audiophile Audition	2:00 Philadelphia Orchestra	2:00 Cleveland Orchestra	2:00 Tonawanda Carols
12:00 Chicago Symphony	4:00 Northwest Week	4:00 Fresh Air	3:00 Segments
2:00 Spoleto Chamber Music	4:30 Jefferson Daily	4:30 Jefferson Daily	4:00 Fresh Air
4:00 New Dimensions	5:00 All Things Considered	5:00 All Things Considered	4:30 Jefferson Daily
5:00 All Things Considered	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	5:00 All Things Considered
6:00 The Folk Show	9:00 Empire Strikes Back	9:00 Dreams of Rio	6:30 Siskiyou Music Hall
9:00 Possible Musics including Music From Hearts of Space at 11 pm	9:30 The Taj Express	9:30 A Murder of Quality	7:00 Music
	10:00 Ask Dr. Science	10:00 Ask Dr. Science	9:00 Vintage
	10:02 Post Meridian (Jazz)	10:02 Post Meridian (Jazz)	9:30 1990
			10:00 Ask Dr. Science
			10:02 Side On
			11:00 Post Meridian (Jazz)

See Daily Listings for Holiday Special Programs

tes the composer's
ncert at 2 pm on
eatures Beethoven's
December 24, at
em are featured on
Music Hall programs.
first opera of the
airly broadcast on

f the classic Dickens
ng and Touring
ing on Christmas

music by Turlough
erian English begins
orning at 7 am.

re **Whole Earth**
New York City,

continues the seasonal celebration on Christmas Day
at 8 am.

It Came Upon a Holy Eve features performances by the
Folger Consort, Calliope, and Pomerium Musices at
10 am; and **Echoes of Christmas 1987** presents an annual
holiday concert by the Dale Warland Singers at noon
on Christmas Day.

The Messiah features the 1987 Oregon Bach Festival,
conducted by Helmuth Rilling, performing Handel's
oratorio at 6:30 pm on Christmas Day.

High Performance features jazz-great Billy Taylor in a
two-part program, "Billy Taylor: An Audio Auto-
biography," on Fridays, December 11 and December 18
at 1:30 pm.

New Year's Eve Celebration featuring jazz musicians in
performance across the nation, begins on Thursday,
December 31, at 7 pm.

Wednesday	Thursday	Friday	Saturday
5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
10:00 First Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	11:00 Metropolitan Opera
2:00 Music From Europe	2:30 High Performance	2:30 High Performance	2:00 Pittsburgh Symphony
4:00 Fresh Air	3:30 Marian McPartland's Piano Jazz	3:30 Marian McPartland's Piano Jazz	4:00 Studs Terkel
4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	5:00 All Things Considered
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	6:00 A Prairie Home Companion
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 A Mixed Bag
9:00 Le Show	8:00 New York Philharmonic	8:00 New York Philharmonic	10:00 The Blues
10:00 Ask Dr. Science	10:00 Ask Dr. Science	10:00 Ask Dr. Science	
10:02 Jazz Album Preview	10:02 American Jazz Radio Festival	10:02 American Jazz Radio Festival	
10:45 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	

Sunday
by date denotes composer's birthdate

Weekend EDITION

With Scott Simon on Saturdays

Susan Stamberg on Sundays

6:00 am Weekend Edition

National Public Radio's weekend news magazine expands to Sunday, with host Susan Stamberg. Your Sunday newspaper on radio!

8:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

9:00 am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

9:30 am St. Paul Sunday Morning

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. and Mrs. Eric Overland; and the Schmiesing Eye Surgery Center.

Dec 6 Jazz and classical violinist Nigel Kennedy is joined by pianist Sandra Rivers for a diverse program.

Dec 13 The Pasquier Trio is featured.

Dec 20 The renowned vocal group Chanticleer visits with a program of music for the season, including works by Josquin des Pres, Michael Praetorius, and John Rutter.

CONCERT PIANO SERVICES

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Dec 27 Violinist Joseph Swenson, cellist Carter Brey, and pianist Jeffrey Kahane perform an all-Brahms program.

11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Pioneer Elite Audio Components.

Dec 6 "Golden Era" LPs and Tapes This week a sample of outstanding recordings from the late 1950s, including music by Bloch, Schoenberg, Prokofiev, and Harold Arlen; and an interview with audio pioneer James Cunningham.

Dec 13 Gloria! Sacred music by John Rutter, Haydn, Praetorius, and Paul Winter; and an interview with Gene Purling, leader of the Singers Unlimited.

Dec 20 Christmas Special Unusual Christmas music composed by George Crumb, Cook, Rimsky-Korsakov, and Michael Legrand.

Dec 27 A Joyful Noise Music by Paul Horn, Suk, Mahler, Beethoven, and Count Basie, and an interview with the developers of No-Noise, a computer noise reduction service.

12:00 n Chicago Symphony Orchestra

Now 52 weeks a year, you can hear this great American orchestra, conducted by Sir Georg Solti.

Dec 6 Kenneth Jean conducts the Suite from the Film *Louisiana Story*, by Virgil Thomson; Ravel's *Bolero*; and the Cello Concerto in B Minor, Op. 104, by Dvorak, with soloist John Sharp.

Dec 13 James Levine conducts an all-Mozart program, which includes the Piano Concerto No. 24 in C Minor, K. 491, with soloist Alfred Brendel; and the *Requiem* in D Minor, K. 626, with soprano Marvis Martin, mezzo-soprano Florence Quivar, tenor Philip Creech, and bass-baritone John Cheek.

Dec 20 Leonard Slatkin conducts *Silver Ladders*, by Joan Tower; the Barber Violin Concerto, Op. 14, with soloist Nadja Salerno-Sonnenberg; and the Symphony No. 7, Op. 131, by Prokofiev.

Dec 27 Christopher Hogwood conducts the Symphony No. 3 in C, by C.P.E. Bach; Mozart's Serenade No. 11 in E-flat, K. 575; the *Pulcinella* Suite, by Stravinsky; and the Symphony No. 83 in G Minor ("Le Poule"), by Haydn.

2:00 pm Spoleto Chamber Music Festival

A series of concerts from this world-renowned festival held every year in Charleston, South Carolina.

Dec 6 Guitarist Eliot Fisk joins the Meliora Quartet in a performance of one of Boccherini's guitar quintets; Paula Robison and Jean-Yves Thibaudet perform *Melodies Passageres* and *Canzone* by Samuel Barber; and Joshua Bell, Steven Isserlis, and Jean-Yves Thibaudet perform Ravel's Piano Trio.

Dec 13 Jeffrey Kahane performs piano music by Granados and Gershwin; and the Meliora Quartet is joined by Spoleto regulars in a performance of Mendelssohn's Octet.

Dec 20 This week we hear highlights of the Early Music Festival at Piccolo.

Dec 27 This concluding program features a broad range of performances from the Musica da Camera series at the Piccolo Spoleto Festival.

4:00 pm Now Dimensions

New Dimensions explores the myriad ways in which the world is changing through interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd of the Family Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Dec 6 J Little/J Man

Dec 13 Peter Dawkins

Dec 20 Bernie Siegel

Dec 27 Irina Tweedie

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

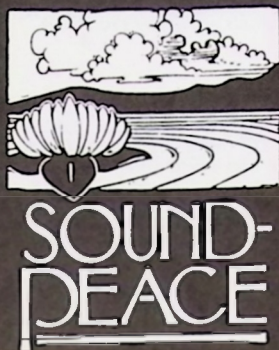
Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

9:00 pm Possible Musics

Host Caroline Bryan-Sadler features New Age music from all over the world. The program also includes:

11:00 pm Music From The Hearts Of Space
Local funding by Soundpeace, Ashland.

2:00 am Sign-Off



Metaphysical books of the East and West. Sanskrit & Tibetan grammars and dictionaries. Unique educational materials. Hospice materials for comforting adults and children. Art and religious objects.

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Monday

*by date denotes composer's birthdate

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and regional news.

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News Department presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family and the Northwest Nature Shop.

8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

9:34 am The Bioregional Report

A look at environmental, social and economic, and resource issues in the Klamath-Siskiyou Bioregion, produced by the Siskiyou

Regional Education Project.

Funded by the Carpenter Foundation of Medford, and the MacKenzie River Gathering.

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Dec 7 MAHLER: Symphony No. 4

Dec 14 HAYDN: Symphony No. 101 ("Clock")

Dec 21 BOCCHERINI: Quintet No. 24 in E

Dec 28 RAVEL: *Miroirs*

12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm Philadelphia Orchestra

A 39-week series of broadcast concerts, under the direction of Riccardo Muti.

Dec 7 Dennis Russell Davies conducts William Bolcom's arrangement of Cole Porter's "Within the Quota;" Barber's Violin Concerto, Op. 14, with soloist Elmar Oliveira; *Trois Rois Noirs*, by Duke Ellington; and the Cello Concerto No. 1 in E-flat, Op. 107, by Shostakovich, with soloist Yo-Yo Ma.

Dec 14 Dennis Russell Davies conducts *Don Juan*, Op. 20, by Richard Strauss; the Piano Concerto No. 25 in C, K. 503, by Mozart, with soloist Emanuel Ax; Bolcom's Piano Concerto, again with Emanuel Ax; and *La Valse* by Ravel.

Dec 21 Riccardo Muti conducts the *Roman Carnival Overture*, Op. 9, by Berlioz; *The Pines of Rome*, by Respighi; and the Symphonic Fantasy *Aus Italien*, Op. 16, by Richard Strauss.

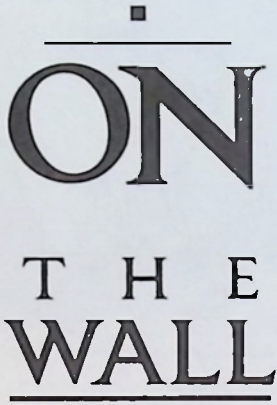
Dec 28 Zubin Mehta conducts an all-Beethoven program: the *Choral Fantasy* for Piano, Chorus and Orchestra, with soloist Jerome Lowenthal, and the Symphony No. 9 in D Minor, Op. 125 ("Choral").

4:00 pm Northwest Week in Review

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington, D.C. will affect you!

4:30 pm The Jefferson Daily

KSOR's weekday report on events in



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Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

5:00 pm All Things Considered

Noah Adams hosts this award-winning news magazine.

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris of Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Your host is John Jurgenson.

Dec 7 BEETHOVEN: Piano Sonata No. 3 in C

Dec 14 BARTOK: Divertimento for Strings

Dec 21 BACH: A Musical Offering

Dec 28 HAYDN: Symphony No. 63 ("La Roxelane")

9:00 pm The Empire Strikes Back

NPR's adaptation of the popular movie.

Dec 7 Gambler's Choice Even the combined forces of wookies, princesses, and Han Solos are not enough to save Luke from the evil clutches of Darth Vader.

Dec 14 The Clash of Light Sabers Young Skywalker discovers an awful truth and the rebels plot an eleventh hour escape from the Cloud City aboard the Millenium Falcon. (This concludes the series.)

**9:00 pm Warday
Beginning December 21**

In two half-hour episodes, this program examines the effects of limited nuclear war, imagined to have occurred on October 28, 1988. Winner of an Ohio State Award.

Dec 21 War Day This episode follows a group of survivors the week following a limited nuclear exchange between the United States and the USSR.

Dec 28 A Survivor's Tale Two writers set out on a journey five years after the war.

9:30 pm The Taj Express

KSOR repeats this series of stories from India, dramatized and produced on location by ZBS Media.

Dec 7 The Daughter-in-Law

Dec 14 The Co-Professionals, The Storm and No Shoulder to Cry On.

Dec 21 Initiation (This concludes the series.)

**9:30 pm Stores from the Spirit World
Beginning December 28**

An eight part series of programs featuring the myths and legends of Native Americans.

10:00 pm Ask Dr. Science

Craziness from the Duck's Breath Mystery Theatre.

Local funding provided by the Gateways Program of Douglas Community Hospital in Roseburg.

10:02 pm Post Meridian

Great jazz for the late night. Call in your requests!

2:00 am Sign-Off

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Tuesday

*by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Regional News: 7:30, 8:30, 9:00 and 9:30 am.
Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Dec 1 MOZART: Sonata in F, K. 332

Dec 8 BOCCHERINI: Cello Concerto No. 2 in C

Dec 15 PROKOFIEV: Cello Sonata in C,

Dec 22 MUSSORGSKY: *Pictures at an Exhibition*

Dec 29 SCHUBERT: Symphony No. 8 ("Unfinished")

12:00 n KSOR News

Headlines, weather forecast and the Calendar of the Arts.

2:00 pm Cleveland Orchestra

A season of concerts under Music Director Christoph von Dohnanyi.

Dec 1 Jahja Ling conducts Rossini's Overture to *L'italiana en Algeri*; Spohr's Clarinet Concerto No. 3 in F, with soloist Franklin Cohen; and Prokofiev's Symphony No. 5.

Dec 8 Kodaly's *Dances of Galanta*; the Mozart Oboe Concerto, with soloist John Mack; and Dvorak's Symphony No. 7 in D, Op. 70.

Dec 15 Christoph von Dohnanyi conducts three preludes from *Palestrina* by Pfitzner; the Burleske for Piano and Orchestra, by Richard Strauss, and Mahler's Symphony No. 1 in D.

Dec 22 Robert Page conducts the Orchestra and Chorus in holiday works by Britten, Berlioz, Respighi, Honegger, Tchaikovsky and Handel.

Dec 29 Symphony No. 7 in C by Sibelius; and *Die Seejungfrau* Suite by Zemlinsky; and the Sinfonietta, Op. 60, by Janacek.

4:00 pm Fresh Air

Award-winning interviewer Terry Gross talks to leading figures in politics, entertainment and the arts.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Hosted by KSOR News Director Annie Hoy.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

30/ KSOR GUIDE/DEC 1987

6:00 pm Siskiyou Music Hall

Dec 1 SCHUBERT: German Mass, D. 872

Dec 8 WAGNER: *Siegfried Idyll*

Dec 15 MOZART: Clarinet Concerto

Dec 22 BEETHOVEN: Piano Concerto No. 5 ("Emperor")

Dec 29 RACHMANINOV: Piano Concerto No. 3

9:00 pm Dreams of Rio

An all-new Jack Flanders adventure.

Dec 1 *Onwards, Into the Dark Heart of the Amazon* Professor Vargas, Frieda, Zeca, and Jack journey up the Rio Negro in search of the Lost City.

Dec 8 *Enchantment in the Lost City*

Exploring the maze of tunnels in the cave while being strafed by vampire bats, Jack and gang find a hidden valley shrouded in mist.

Dec 15 *The Altar of the Crystal Skull* Exploring the ruins of the temple in the Lost City, Jack discovers an altar. Meanwhile, in the tombs of the pyramid, Frieda and the Professor discover a sarcophagus containing a magical gold mask.

Dec 22 *Return of the Snake Goddess* Shaken by the mysterious death of Big Frieda, Jack calls forth the snake goddess to bring Frieda back from the dead.

Dec 29 *Carnival in Rio* Returning from the jungle, Jack finds himself in the midst of the pagan ritual known as carnival. Mojo Sam arrives to help Jack free Big Frieda.

9:30 pm A Murder of Quality

Another John LeCarre thriller. George Smiley, recently retired from the British Secret Service, is called upon by an old colleague who has just received an unusual letter.

Dec 1 *Piece by piece*, Smiley tries to build a picture of the murder victim. But opinions of Stella Rode are conflicting.

Dec 8 A Carne schoolboy has been killed in a cycling accident — a tragedy that also adds complexity to the murder investigation.

Dec 15 Before she was murdered, Stella Rode wrote a letter accusing her husband of planning to kill her — and now he has disappeared. (This concludes the series.)

9:30 pm Dec 22 Readings for the Season

Christine Sweet reads "One Christmas," by Truman Capote.

9:30 pm Dec 29 To be announced.

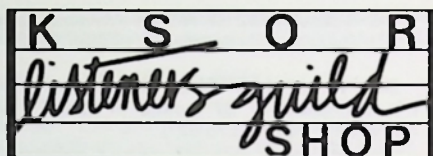
10:00 pm Ask Dr. Science

From the Duck's Breath Mystery Theatre.

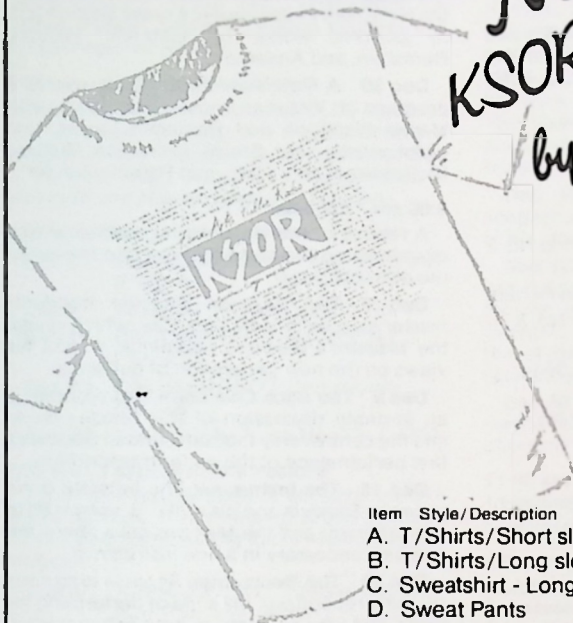
10:02 pm Post Meridian

All kinds of jazz.

2:00 am Sign-Off



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Wednesday

*by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR's News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Dec 2 PROKOFIEV: Violin Concerto No. 2 in G

Dec 9 Scriabin: Sonata No. 3 in F-sharp

*Dec 16 BEETHOVEN: Symphony No. 6 ("Pastorale")

Dec 23 MOZART: Symphony No. 39 in E-flat

Dec 30 WEBER: Clarinet Concert No. 1 in F, Op. 73

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Dec 2 Dennis Russell Davies conducts the American Composers Orchestra in *Synchrony* by Henry Cowell; and the World Premiere of the Violin Concerto by Philip Glass, with soloist Paul Zukofsky.

Dec 9 Pianist Daniel Barenboim performs two sonatas by Beethoven: No. 15 in D, and No. 30 in E.

Dec 16 Michael Tilson Thomas conducts the Orchestra of St. Lukes in Beethoven's Symphony No. 3 ("Eroica").

Dec 23 The Empire Brass and members of the New York Philharmonic's brass section join to perform works by Gabrieli, Handel, Bernstein, and Anderson.

Dec 30 A New Year's Eve gala presents a program of Victorian music and song, with Marvin Hamlisch and Benjamin Luxon, and guest artists Isaac Stern, Yo-Yo Ma, Richard Stoltzman, Nancy Allen, and Patricia Zander.

3:00 pm Segovia!

A reprise of this documentary series, which examines the life and art of the late master of the classical guitar.

Dec 2 The Teacher Segovia conducts master classes in New York City, which reveal the Maestro's teaching technique — and his views on the new generation of guitarists.

Dec 9 The Bach Chaconne This program is an in-depth discussion of this famous work, and the controversy that surrounded Segovia's first performance of the guitar transcription.

Dec 16 The Instrument The intimate bond between Segovia and his guitar is examined in this program, and the Maestro talks about the qualities necessary in a fine instrument.

Dec 23 The Recordings Segovia discusses his early recordings, his style of performing for them, and why he came to hate the recording process.

Dec 30 The Man The concluding program in the series examines Segovia the man: his views of philosophy, religion, politics, family, friends, and, most of all, music.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.



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4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Hosted by KSOR News Director Annie Hoy. Wednesday includes Russell Sadler's Oregon Outlook and the Bioregional Report.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Dec 2 MENDELSSOHN: Violin Sonata in F, Op. 4

Dec 9 MOZART: Horn Concerto No. 4

***Dec 16** BEETHOVEN: Symphony No. 3 ("Eroica")

Dec 23 RACHMANINOV: Symphonic Dances

Dec 30 BACH: Cello Suite No. 3 in C CD

7:00 pm Music Memory Feature

Again this year, KSOR, in cooperation with public schools in our region, presents music for children participating in the Music Memory program.

Dec 2 TCHAIKOVSKY: "Arabian Dance" from *The Nutcracker*

Dec 9 TCHAIKOVSKY: "Dance of the Toy Flutes" from *The Nutcracker*

Dec 16 HANDEL: "Hallelujah" from *The Messiah*

Dec 23, 30 School vacation: no feature.

Local funding for Music Memory is provided by Hampton Holmes Realty of Ashland.

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age." Your host is Stu Burgess.

9:30 pm 1994

From the BBC, a repeat of the popular science fiction comedy series. Edward Wilson lives in a flat where everything is voice-controlled. But the electronic alarm clock talks back, the TV set wants to discuss programs with him, and his Fetcher, the robot, keeps falling down.

Dec 2 Choice Is Progress

Dec 9 Progress Is Power

Dec 16 Power Is Happiness

Dec 23 Happiness Is Work (Concluding episode).

Dec 30 To be announced.

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran hosts

this series tracking trends in the jazz world.

Local funds by Sheckells Stereo of Grants Pass and Medford.

Dec 2 Steve Lacy, noted soprano saxophonist, demonstrates the unique exercises he's developed to master his difficult instrument, and discusses his recent jazz opera.

Dec 9 Gil Evans, perhaps best known for his work on Miles Davis' legendary albums. *The Birth of the Cool*, and *Porgy and Bess*, discusses his almost fifty years in the jazz business.

Dec 16 Mose Allison, vocalist, pianist, songwriter, and philosopher, tells about some of his most famous songs.

Dec 23 Tommy LiPuma, a producer who has helped create some of the best-selling albums in jazz, such as George Benson's *Breezin'*, describes in detail his technique in the studio, and analyzes some classic jazz recordings.

Dec 30 Charles Brown, a legendary R & B performer in the late '40s and early '50s, talks about his career, and his comeback release.

11:00 pm Post Meridian

More jazz for the night time, hosted by Valerie Ing.

2:00 am Sign-Off

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Thursday

5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News staff presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Dec 3 JANACEK: Sinfonietta

Dec 10 MENDELSSOHN: String Quartet No. 2 in A

Dec 17 TCHAIKOVSKY: *The Nutcracker* Suite CD

Dec 24 SIBELIUS: Symphony No. 3

Dec 31 BACH: Brandenburg Concerto No. 6

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Dec 3 This week we hear the Concerto in G Minor for Flute and Strings by Bach; Haydn's *Symphonie Concertante*, Op. 84; the *Siegfried Idyll* by Richard Wagner; and the *Requiem*, K. 626, by Mozart.

Dec 10 Two performances recorded in the Soviet Union are heard on this program: the Symphony No. 3 in B-flat ("The Sevastopol Symphony") by Boris Tchaikovsky; and the Symphony No. 7 ("Leningrad"), by Shostakovich.

Dec 17 Performances from Spain, Greece, the USSR and West Germany of Gershwin's *Rhapsody in Blue*; the Symphony No. 8 by Dvorak; Tchaikovsky's *Hamlet Overture-Fantasy*; and the Symphony No. 6 in E Minor by Vaughan Williams.

Dec 24 This program includes *Taras Bulba*, by Janacek; the Symphony No. 1 in C, Op. 21, by Beethoven; and the *Missa Solemnis* ("Graner Festmesse").

Dec 31 We close another year of performances with Schubert's Symphony No. 2 in B-flat, D. 125; the Symphony No. 10 by Danish composer Vagn Holmboe; and the Symphony No. 5, Op. 47, by Shostakovich.

4:00 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

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THE JEFFERSON DAILY

KSOR'S REGIONAL NEWS MAGAZINE

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California, hosted by KSOR News Director Annie Hoy. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

7:00 pm New Year's Eve on KSOR

Again this year, a coast-to-coast jazz New Year's Eve with the American Jazz Radio Festival.



6:30 pm Siskiyou Music Hall

- Dec 3** VILLA-LOBOS: Guitar Concerto
- Dec 10** STRAUSS: *Ein Alpensinfonie*
- Dec 17** SCHUMANN: *Davidbundlertanze*
- Dec 24** HANDEL: Highlights from *The Messiah*
- Dec 31** Pre-empted by New Year's Eve special

9:00 pm Le Show

From station KCRW in Santa Monica, California, we bring you Harry Shearer's outrageous weekly comedy program. Shearer, formerly one of the cast of "Saturday Night Live," mixes music with comedy and satire, including spoofs of some of your favorite public radio programs. (Pre-empted December 24.)

**9:00 pm A Christmas Carol
December 24**

A repeat of the classic Dickens holiday story, performed by the Kent Acting and touring Company of Kent, Ohio. **Note:** Jazz Album Preview will begin late due to the length of this special.

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

Each week KSOR presents the newest and best releases in jazz.

10:45 pm Post Meridian

2:00 am Sign-Off

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Douglas Community Hospital
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Roseburg, Oregon 97470**

Friday

*by date denotes composer's birthdate

5:00 am Morning Edition

Includes regional news at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

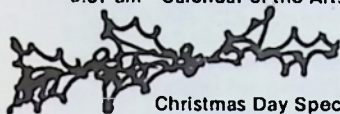
7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts



Christmas Day Specials

7:00 am Carols from Glenstal Abbey

Produced by Radio Telefis Eireann (Irish Radio and TV), this program takes us to the beautiful abbey at Glenstal, in County Wexford, for a performance of music by Turlough O'Carolan, and carols sung in Chaucerian English.

8:00 am Paul Winter Consort Winter Solstice Whole Earth Christmas Celebration

Recorded December 18th at New York City's Cathedral of St. John the

Divine, this program features Paul Winter and the expanded Winter Consort in their seasonal celebration.

10:00 am It Came Upon A Holy Eve

This program features music for the season performed by three of the country's finest early music ensembles: the Folger Consort, Calliope, and Pomerium Musices.

12:00 pm Echoes of Christmas 1987

The Dale Warland Singers' annual holiday concert, presented by American Public Radio.

6:32 pm The Messiah

From the 1987 Oregon Bach Festival, a concert performance of Handel's oratorio. Helmuth Rilling conducts, and soloists include Sylvia McNair, Sarah Walker, Scot Weir, and William Parker. (Note: This performance will pre-empt the New York Philharmonic concert.)

10:00 am - 2:00 pm First Concert

Dec 4 SCHUMANN: *Carnival*, Op. 9

Dec 11 RAVEL: *Le Tombeau de Couperin*

Dec 18 BRAHMS: Eight Piano Pieces, Op. 76

Dec 25 Pre-empted by holiday specials

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:30 pm High Performance

The exciting new performance series hosted by Andre Previn, composer, arranger, jazz pianist, and Music Director of the Los Angeles Philharmonic.

Dec. 4 The Ravinia Institute Players From the Mostly Mozart Festival, violinist Robert Mann, cellist Bonnie Hampton, and violist Thomas Riebel perform music by Villa-Lobos, Hummel, and Beethoven.

Dec 11 Billy Taylor: *An Audio Autobiography*. In part one of this program, Billy Taylor and his trio play standards like "When Lights are Low" and "All the Things You Are."

Dec 18 Billy Taylor: *An Audio Autobiography*. Part two of this program brings us Billy Taylor's rendition of songs like "Donna Lee" and "Cheek to Cheek."

Dec 25 A Christmas Card from the King's Singers This renowned vocal ensemble performs a program of traditional Christmas Carols.

3:30 pm Marlan McPartland's Piano Jazz

Hosted by Marlan McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and



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conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Dec 4 Lou Levy recalls his days as an arranger for Peggy Lee and Ella Fitzgerald, and plays duet versions with Marian of "Black Magic," and "Have You Met Miss Jones?"

Dec 11 Sammy Price, described as a "living legend," tells about his days on the black vaudeville circuit, and plays a duet of "Squeeze Me" with Marian.

Dec 18 Ralph Sutton is an international favorite, and in this program he plays two Fats Waller tunes, and then duets with Marian of "Deep Summer Music," and "I Ain't So."

Dec 25 Nellie Lutchter reminisces about her start as a pianist at the age of 15. She plays her own compositions "Hurry on Down" and "Real Gone Guy," and joins Marian in a version of "I've Got a Right to Sing the Blues."

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Friday includes Steve Forrester's report on events in Washington, D.C., & they affect the Northwest, and Russell Saqler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Dec 4 TELEMANN: Quartet No. 6 in E Minor

Dec 11 CHOPIN: Ballade No. 1 in G Minor

Dec 18 POULENC: Flute Sonata

Dec 25 Pre-empted by Christmas specials

8:00 pm New York Philharmonic

A series of concerts under the direction of Zubin Mehta, and distinguished guest conductors.

Dec 4 Colin Davis lead the orchestra and the New York Choral Artists, along with soloists Anne-Sophie Otter, Thomas Moser, and Paul Pliska in a single work: *The Damnation of Faust* by Hector Berlioz.

Dec 11 Colin Davis conducts the Symphony No. 6 in E Minor by Vaughan Williams; and the Symphony No. 5 in E-flat by Sibelius.

Dec 18 Kurt Sanderling conducts the Piano Concerto No. 3 in C, Op. 26, by Prokofiev, with soloist Garrick Ohlsson; and the Symphony No. 15 in A, Op. 141, by Shostakovich.

Dec 25 Pre-empted by holiday specials.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath Humor.

10:02 pm American Jazz Radio Festival

From National Public Radio, a weekly series of live jazz concerts recorded at clubs, concerts, and festivals throughout the country.

Dec 4 The Branford Marsalis Quartet plays in a concert recorded in Chapel Hill, North Carolina.

Dec 11 Kazumi Watanabe, the hot young Japanese guitarist, plays avant-fusion with his trio in a concert recorded at the Great American Music Hall in San Francisco.

Dec 18 Al Cohn, the swinging tenor saxophonist, fronts a quintet recorded in concert in Pennsylvania.

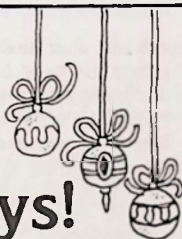
Dec 25 Carrie Smith sings the blues with the Bross Townsend Trio; and the rhythm and blues sound of Hank Crawford and Jimmy McGriff is also featured.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Of

Chata for the Holidays!



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Saturday

by date denotes composer's birthdate

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon. Includes:

6:35 am Northwest News A brief summary of the week's events in Washington, D.C., as they affect the Pacific Northwest.

7:37 am Star Date

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:

8:30 am Diana Coogee Commentary

9:00 am Bioregional Report A weekly report on environmental, social, cultural and economic issues affecting the KSOR listening area. Produced by the Siskiyou Regional Education Project.

Funded by the Carpenter Foundation of Medford, and the MacKenzie River Gathering.

9:30 am Duck's Breath Homemade Radio Saturday morning madness from the crazy Duck's Breath gang, including visits from Ian Shoales, Dr. Science, and Your Radio News Team.

9:45 am Calendar of the Arts The answer to the old question, "What to do this weekend?"

10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

Dec 5 Namesakes Small group and big band recordings with musicians' names in the titles.

Dec 12 Vocal, No Vocal Instrumental and vocal versions of "Ebb Tide," "Sleepy Lagoon," and "I Cover the Waterfront."

Dec 19 Three Minute Classics Classical compositions as played and sung by Mildred Bailey, Jimmie Lunceford and others.



Luciano Pavarotti in The Metropolitan Opera's Il Traviatore, Dec. 19

Dec 26 From Whiteman to Dorsey Songs passed along from Paul Whiteman to one of his "boys," Tommy Dorsey.

11:00 am The Metropolitan Opera

KSOR broadcasts another season of the Metropolitan Opera, live from the Metropolitan Opera House in New York City.

National broadcast funded by Texaco.

Dec 5 Tosca by Puccini. Christian Badea conducts, and the cast includes Hildegard Behrens, Ermanno Mauro, Cornell MacNeil, and Renato Capecchi. (NOTE: This broadcast begins at 10:30 am.)

Dec 12 The Abduction of the Seraglio by Mozart. The cast includes Zdzislaw Donat, Erie Mills, Gosta Winbergh, Heinz Zednik, and Matti Salminen. Marek Janowski conducts.

Dec 19 Il Traviatore, by Verdi. This all-new production features Joan Sutherland, Livia Budai, Luciano Pavarotti, Leo Nucci, and Franco De Grandis. Richard Bonynghe conducts.

Dec 26 La Traviata by Verdi. Anna Tomowa-Sintow, Neil Rosenheim and Sherill Milnes are in the cast, and the conductor is Thomas Fulton.

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2:00 pm Pittsburgh Symphony Orchestra

A season of broadcast concerts under the direction of Lorin Maazel. NOTE: On days that the opera runs past 2:00 pm, the Pittsburgh Symphony broadcast will be joined in progress.

Dec 5 Charles Dutoit conducts Berlioz's *The Damnation of Faust*.

Dec 12 Hai-Kyung Sung is soloist in Liszt's First Piano Concerto. Also on the program are Mozart's "Paris" Symphony, and Stravinsky's "The Firebird." Charles Dutoit conducts.

Dec 19 Ivan Fischer conducts *Mazeppa* by Franz Liszt, Bartok's Music for Strings, Percussion and Celeste, and the Piano Concerto No. 5 by Camille Saint-Saens, with soloist Lorin Hollander.

Dec 26 Gerard Schwarz conducts the *Siegfried Idyll*, by Wagner; Mendelssohn's Scherzo for Orchestra and "Italian" Symphony; and the World Premiere of the Concerto in One Movement for Violin and Orchestra by Stephen Albert, with soloist Fritz Siegel.

4:00 pm Studs Terkel Almanac

Author, critic and master interviewer Studs Terkel hosts the best from his daily Chicago radio series, including interviews and readings.

Dec 5 An interview with Ron Powers on his book *White Town Drowning: Journeys to Hannibal* (Mark Twain was born November 30, 1835.)

Dec 12 A program on ragtime with Professor Brian Dykstra.

Dec 19 An interview with Michael Rosenthal, about his book, *The Character Factory: Baden-Powell's Boy Scouts and the Imperative of Empire*.

Dec 26 Rober Bruns talks about his book *The Damnedest Radical*, a biography of Ben Reitman, the "hobo king" of the early 1900s.

5:00 pm All Things Considered

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. & Mrs. Eric Overland; the Schmiesing Eye Surgery Center of Medford; and Mid-Oregon Printing of Roseburg.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

Your host is Mick Eaton.

2:00 am Sign-Off



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Jazz Education

bored, because if you're bored in class, then there's something wrong with the teacher. He fills each moment.

People who are trying to learn to play jazz have to be willing to make mistakes. In fact, spontaneity or improvisation really can't happen without mistakes; and I let them make mistakes. You've got to have an atmosphere of expecting mistakes, almost demanding people to take chances. They have to have a willingness to fall on their faces and pick themselves up and try it again, and also the willingness to go on falling on their faces for the rest of their career if they intend to improvise and be spontaneous.

It can be done, because — if you have a good teacher — you're still shoulder-to-shoulder with him. It's as good as being on a bandstand if you have a good teacher.



Jazz has come up from the streets, or from relatively informal groups, and now we're talking about a period in which jazz is taught in a more institutionalized setting — what happened, what brought that about?

Curtis

Curtis: If you consider the role of jazz education in college as that of preparing instructors for jazz ensembles in other schools, it's something that is self-perpetuating. In every high school and college curriculum now, you have various ensembles, and jazz ensemble is one of those. So you have a need at every school for somebody who has jazz training.

Curtis

Curtis: Economically, on a professional level you weren't able to get large numbers of musicians together, you couldn't pay them to rehearse and perform. So to perpetuate big band music, you had to find a place to breed those musicians. And all these students' parents still wanted to hear the music of Glenn Miller and Tommy Dorsey, and the only way they could was go down to the local high school and listen to the school band do it.

(continued from page 23)

Cline

Cline: One of the problems that jazz education is struggling with now is whether to let people entering the field be artists or encourage them to be craftsmen. To teach someone to be a true artist in an academic situation is a very difficult thing. It's much easier in the short run to train a craftsman. And that leads often to those criticisms about students being Coltrane clones or technical whizzes without the feeling, understanding and patience to be truly creative.



Jazz had nefarious beginnings, illegitimate in some ways, deviant. Is part of the reason for the introduction of jazz in university settings an attempt to clean it up and legitimate it somewhat?

Christofferson

Christofferson: A certain well-meaning patriotism could have something to do with it. Since the elements that created jazz were combined here, it is *our* music. So why shouldn't we be studying it in our schools if we're gonna study European music too?

Competition and just great sounds could be another reason it got started in the schools. Imagine the first college jazz band. You're walking past the music department and hear that first big band playing something that is essentially popular music, with brass and bass and drums, and they're wailing. If you're an instructor at a school down the street, you're gonna say, "Wow, I gotta get me one of those! Look, this is exciting!" And a good jazz band is exciting, almost like an athletic event.

Exactly why it started I don't know. I'd like to think that the good spirit of the music made it grow. But it's turned into a bit of a monster.



In what ways does the nature of contemporary jazz reflect the kind of training its younger practitioners have received? Does it reflect it at all?

Cline

Cline: Yes, I think there has to be an effect. What first comes to mind is Adele Davis' dictum, "You are what you eat." In music, "You are what you hear." Certainly, youngsters in jazz programs are playing music different than they did 15 years ago because they are hearing different things on the radio and TV. When I was a kid, there were a number of TV theme songs that were basically jazz. That changed in the '70s. And there were certain things ingrained in one's ear — a sense of swing, for example — that contemporary players have a difficult time latching onto unless they are really motivated to study a certain sound. Rock and roll has changed everything, no doubt.

Curtis

Curtis: Today's music shows the influences of academic training in jazz by its compositional style. The students in jazz programs most of the time have learned to play jazz by reading things rather than creating things on their own, which is very much against the original intention of jazz. Now everything's written down and played in a similar style using similar instrumentation, with the styles of rock added to the rather staid styles that are incorporated in the stock charts. This is jazz that has been institutionalized to the point where these 30,000 groups are playing music that is very similar. And it's essentially all white, too, if you look at who's performing.

And the music that you hear often sounds like it's been created by musicians who are reading things that were written down by some hack composer/arranger, where they put the drums on a separate track, then add various instruments on top. And you don't have the kind of spontaneity that jazz is essentially about.

In previous generations, when you got groups of people together from the street, each with its own influences, who knows what would come up? But today, if everyone's trained to know the Lydian scale over a certain chord progression

and to have a certain sound, it's a lot more homogeneous than what we've experienced before. One of the results is standardization.

Christofferson

Christofferson: Sure, today's education has an effect on today's music. I feel that jazz education at its best is probably going to use the traditional techniques that have been used to learn jazz in the past — but I don't see why a good deal of this training can't occur in a school. What we're not getting in most cases is jazz improvisation. I don't think a school has to stand in the way, however, or that a person can't attend school and take what they can learn from it — if they can find jazz education at its best.

Your rehearsals inside a nightclub — you could be right inside a school doing that if the guys are good and you don't get hung up on some crazy techniques that they're using nowadays, such as the Jamey Abersold method. This was never how jazz was done, because it was never played the same way twice.

The stage band mentality is only one small slice of jazz, and where's the improvisation? This is not jazz education at its best, and I think this is affecting today's jazz. I see a definite detriment there. But I don't think it's the fault of the idea of getting some of your jazz education in school.

In jazz education, we spend too much time talking, too much time using the books. Very rarely have I had a teacher who put the needle on the record and stood back and let us listen. But that is how jazz has always been learned. Teachers need to shut up a little bit, play a whole lot more music, and make sure that's what the students are doing in their spare time.



Reprinted by permission of Jazzscene, the newsletter of the Jazz Society of Oregon.



Nativity Scene, 1960

Photo: Courtesy of Pablita Velarde

In the 1975 celebration of International Women's Year, Velarde was included, along with Georgia O'Keeffe, in the Albuquerque Art Museum's exhibit of outstanding New Mexican women artists. She was also honored by the Women's Caucus for Art. In 1977, Velarde received the Governor's Award for Outstanding Achievement in the Visual Arts and an honorary doctorate

from the University of New Mexico.

Velarde and Hardin have been the subjects of several excellent documentary films produced for Public Television. Together we viewed a video about Helen Hardin containing dramatic poetic interpretations of Hardin's symbolic imagery. "None of that swing and sway for me," Velarde commented. "I told them to make my film plain,

like me."

I also accompanied Velarde to Santa Clara where Jane and her daughter were working together as Pueblo women have for many centuries, shaping and designing a variety of black pottery and animal forms. In Jane's collection of Velarde's paintings I discovered "The Sand Dollar," 10 by 24 inches on masonite, painted around 1950. Velarde told me, "I did this painting for me, a long long time ago, looking at all my pretty seashells that I brought home after a visit to Florida." She symbolically interpreted the sand dollar as the cross of Christ, who brought peace to the hearts of my people; the red choral in the background as the blood of Christ; the white doves as the birds of peace, and the other shells as the music sung at birth or death.

Some of the major changes at Santa Clara since Velarde's childhood are electricity and television, indoor plumbing and paved roads resulting in thousands of annual visitors. However, some changes were initiated by the Pueblo elders themselves about ten years ago when they realized that the young people were gradually losing their ability to communicate in Tewa. Tewa is now taught in the elementary schools, and with the revival of the Pueblo language, young people have begun to participate more eagerly in the traditional ceremonies and dances.

Velarde still remembers from her childhood how the missionaries referred to the Pueblo Indians as "wild, ignorant and dirty Indians. This was their way to conquer us and make us feel inferior." As a result, Velarde says, "There has been much alcoholism as it was confusing for us to deal with two cultures. But now," she says, "it is easier for us. We talk back if we don't like what somebody preaches."

"Indian people are confronting their problems," says Velarde. For example, at Santa Clara there is an alcoholic treatment center and a senior citizens' center. The Senior Citizens' Center gives the older generation a place to come together, to make and do things during

the day, but it also serves as a historical repository where young people can hear Pueblo legends and learn of past traditions and customs. Velarde's poster, created in 1987 as a fund raiser for the construction of a new center, features "Old Father, the Story Teller." Earlier in 1975, this same motif was used in her design for a limited edition Franklin Mint coin on The History of the American Indian.

Velarde says she is slowing down as her eyes are beginning to fail her. However, she still participates in two major annual exhibits: the Eight Northern Pueblo Annual Arts and Crafts Show and the Santa Fe Indian Market. The Market, begun in 1919, is an annual, two-day event attended by thousands of people from all over the world, in which Velarde has won numerous competitive prizes, including a total of 30 "Best of Show" Awards. She often earns a significant portion of her annual income at the Indian Market and has been asked for the second time in 1987 to be one of the judges.

Independent and outspoken, Velarde continues to paint while remaining close to her family. Her son, a metal sculptor, and her grandson live with her. Occasionally she is content to spend a day "looking through my books." She continues to participate in the ceremonial life of Santa Clara and is pleased that her grandson, age 17, participates in the dances.

In summarizing Velarde's career, Nelson points out in her book that Velarde's paintings have earned an international reputation and through her example, ancient barriers against women artists have come down. Today painting is an open field for them — which pleases her.

Velarde, rooted in her culture and environment, remains modest about her accomplishments that only slowly are being recognized within mainstream art.

NEXT MONTH: Helen Hardin plus a list of sources for further reading.

Betty LaDuke is a Professor of Art at Southern Oregon State College.

Next Time

Next time what I'd do is look at
the earth before saying anything. I'd stop
just before going into a house
and be an emperor for a minute
and listen better to the wind
or to the air being still.

When anyone talked to me, whether
blame or praise or just passing time,
I'd watch the face, how the mouth
had to work, and see any strain, any
sign of what lifted the voice.

And for all, I'd know more — the earth
bracing itself and soaring, the air
finding every leaf and feather over
forest and water, and for every person
the body glowing inside the clothes
like a light.

Serving with Gideon

Now I remember: in our town the druggist
prescribed Coca Cola mostly, in tapered
glasses to us, and to the elevator
man in a paper cup, so he could
drink it elsewhere because he was black.

And now I remember The Legion — gambling
in the back room, and no women but girls, old boys
who ran the town. They were generous,
to their sons or the sons of friends.
And of course I was almost one.

I remember winter light closing
its great blue first slowly eastward
along the street, and the dark then, deep
as war, arched over a radio show
called the thirties in the great old USA.

Look down, stars — I was almost
one of the boys. My mother was folding
her handkerchief; the library seethed and sparked;
right and wrong arced; and carefully
I walked with my cup toward the elevator man.

Graffiti

What's on the wall will influence your life,
they say; but erasing the wall will remind
everyone what was there. So a city
is troubled for years, and one of the ways
to live is to learn how to look away.

"Kill the tyrants," lovers of mankind say,
and the religious write firmly, "Jesus saves."
"A wall for not writing on," and "I waited for an hour"
are two that commuters must read. And — remember? —
Daniel Boone carved "kilt a bar" on a tree.

But the trees not carved and walls undefaced
mean, "Not even Kilroy was here,"
and millions of us haven't killed anyone,
or a bear, or even an hour. We haven't
presumed. And — who knows? — maybe we're saved.

First Grade

In the play Amy didn't want to be
anybody; so she managed the curtain.
Sharon wanted to be Amy. But Sam
wouldn't let anybody be anybody else —
he said it was wrong. "All right," Steve said,
"I'll be me, but I don't like it."
So Amy was Amy, and we didn't have the play.
And Sharon cried.

Starting with Little Things

Love the earth like a mole,
fur-near. Near sighted
hold close the clods,
their fine print headlines.
Pat them with soft hands —

But spades, but pink and loving: they
break rock, nudge giants aside,
affable plow.
Fields are to touch:
each day nuzzle your way.

Tomorrow the world.

William Stafford is Oregon's poet laureate and a former poetry consultant to the Library of Congress. Beginning with *West of Your City* in 1960, Stafford has published numerous books of poetry. His most recent is *An Oregon Message*, published in September by Harper and Row. The poems here are from that volume, and are used with permission.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9

1 thru 15 Exhibit: Expression/Suppression
Examples of censorship in visual arts from ancient to modern art history.
Whipple Fine Arts Center, Art Gallery
Umpqua Community College
(503) 440-4600 ext. 601 **Roseburg.**

1 thru 10 Exhibit: Patricia Spark, Feltmaking; Bob Friemark, Tapestry; and Patricia Ann Frantz, Fused glass.
Wiseman Gallery
Rogue Community College
3345 Redwood Hwy
(503) 479-5541 **Grants Pass.**

1 thru 19 Exhibit: Membership Show, self-portraits. "Descriptions/Portrayal," mixed media.
Grants Pass Museum of Art
Riverside Park
(503) 479-3290 **Grants Pass.**

1 thru 24 Exhibit: Gift gallery created by Oregon artists and crafts people.
Open House: Fri, Dec 4, 7 - 9 pm
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 **Roseburg.**

1 thru Jan 7 Exhibit: Gallery Artists open show, Fran Design and Sunbird Gallery
836 N.W. Wall
(503) 389-9196 **Bend.**

3 Concert: "Jazz Concert" Stu Turner, Conductor, Music Recital Hall 8:00 pm
Southern Oregon State College
(503) 482-6331 **Ashland.**

4 Rogue Valley Symphony Orchestra Candlelight Baroque Concert 8 pm
Sacred Heart Catholic Church, Medford
(503) 482-6353 **Medford.**

4 thru 5 Workshop: Fabric painting by Grants Pass artist Phyllis Maurer
Lighthouse Art Center, Inc.
575 Hwy 101 South
(707) 464-4137 **Crescent City.**

4 and 5, 11 and 12 Musical: "Sherlock Holmes and the Fuddleston Affair."
Bandon Youth Theatre Harbor Hall
7:30 pm 210 W. Second St., Old Town
(503) 347-9190 **Bandon.**

5 Choral Concert: Ellison Glattly, conductor, Music Recital Hall 8:00 pm
Southern Oregon State College
(503) 482-6400 **Ashland.**

5 Concert: Chanticleer male vocal ensemble. "A Capella Christmas"
Crescent Elk Auditorium 8 pm
10th and G Streets
(707) 464-1336 **Crescent City.**

6 Concert: Larry Stubson, violin and Janis Rands, piano
4 pm Music Recital Hall
Southern Oregon State College
(503) 482-6331 **Ashland.**

6 Concert: "A Chanticleer Christmas"
Chanticleer, male vocal ensemble
Yreka Community Theater 8 pm
810 N. Oregon Street
(916) 842-2355 **Yreka.**

6 Concert: Benjamin Britten's "A Ceremony of Carols" by The Chorale.
Church of Jesus Christ of Latter Day Saints 3 pm, 1031 "A" Street
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- 6 **Concert: "Messiah" presented by the Roseburg Concert Chorale.**
Jacoby Auditorium 3 pm
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 6 and 7 **Musical: "The Big Blue Book of Aesop Fables" Bandon Youth Theatre.**
Harbor Hall 2:30 pm
210 W. Second Street, Old Town
(503) 347-9190 **Bandon.**
- 11 **Dance Program: "Nutcracker Ballet" by the Ballet Theatre of San Francisco.**
Jacoby Auditorium 7:30 pm
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 12 **Concert: Southern Oregon Repertory Singers Christmas Concert.**
Music Recital Hall 8 pm
Southern Oregon State College
(503) 482-6400 **Ashland.**
- 12 **The Nutcracker Ballet by the Eugene Ballet Company**
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(503) 756-0317 **Coos Bay.**
- 13 **Concert: Benjamin Britten's "A Ceremony of Carols" by The Chorale.**
St. Joseph's Catholic Church 3 pm
319 E Street
Crescent City.
- 15 **Concert: Roseburg High School Vocal Christmas Concert.**
Jacoby Auditorium 7:30 pm.
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 18 **"Christmas in New England" annual Christmas dinner with Vintage Singers**
Campus Center 6:00 pm
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 20 **Messiah Sing-in**
Music Recital Hall 4 pm
Southern Oregon State College
(503) 482-6400 **Ashland.**

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Guide Arts Events Deadlines

February Issue: Dec. 15

March Issue: Jan. 15

Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event. Mail to: KSOR Calendar of the Arts 1250 Siskiyou, Ashland, OR 97520.

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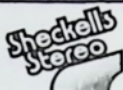
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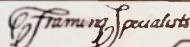
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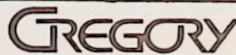
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